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*the Magazine of the Arts for
Connoisseurs and Collectors*

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"The Harvest Wagon"

By T. GAINSBOROUGH, R.A.

Exhibited at the Exhibition des Peintures et Miniatures Anglaises du XVIII^e Siècle, at the Salles du "Gil Blas," December, 1911

From the Collection of the late Sir George Beaumont, Bart., of Coleorton Hall

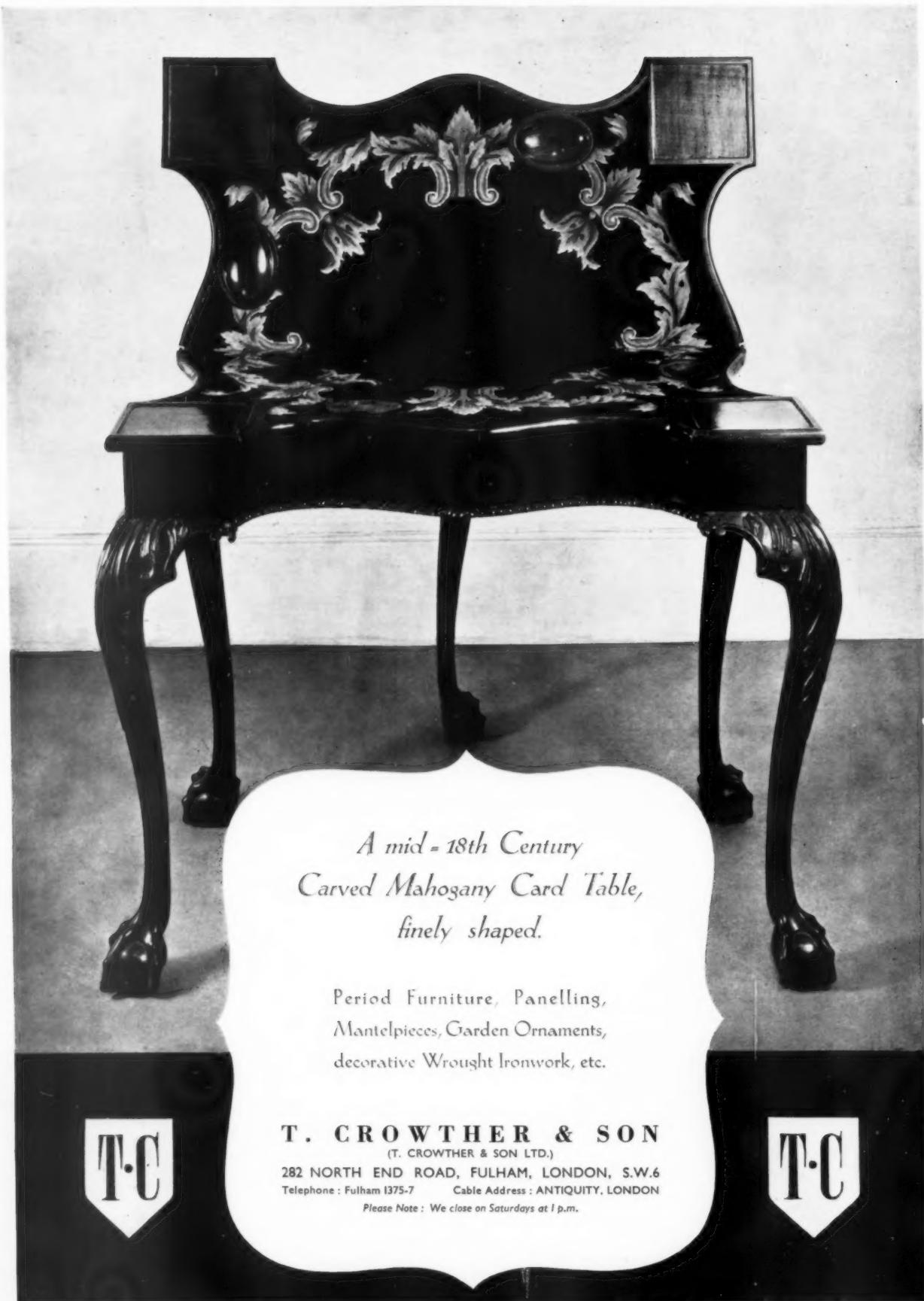
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CURRENT SHOWS AND COMMENTS BY PERSPEX

THE MOOD ROMANTIC

ANY attempt to classify art is fraught with the danger of over-simplification. We talk glibly of realism only to discover that even a photograph—if it has any claim at all—has been bullied into its ultimate shape through long processes of selection among conflicting aspects of its subject and of moments when that subject looked nearest to the heart's desire of the man with the camera. We talk of classicism and find every masterpiece of the classical genius rich with the overtones to which ideal classicism should be deaf. Impressionism overflows its moment of light and colour which theoretically should dictate its manifestation; and romanticism is at once so ubiquitous and so elusive that one wavers between regarding it as the solvent of all painting and concluding as Betsy Prig did of Mrs. Harris that you "don't believe there's no such a person."

An Exhibition at Roland, Browne and Delbanco's Gallery entitled "Aspects of British Romanticism" started the train of thought. Faced by such a title the temptation is to retort with a Joadian "It all depends what you mean by Romanticism," and more especially what you mean by *British* Romanticism. For in France Romanticism means simply freedom from the regulation of the classic rules of painting, and if that is the definition contemporary painters are to a man Romantic. To us I would say that it spells in painting, as it does in literature, the intrusion of some quality of imagination which transcends the visual. There is poetry, excitement, feeling.

"My heart leaps up when I behold

A rainbow in the sky," cries Wordsworth; and the up-leaping heart (so unrealistic a statement!) is the sign-manual of romanticism. Awe, pathos, wonder, terror, joy—in a word Life comes into it. The subject will often be taken from avowedly romantic literature, or from the thrilling moments of classic literature treated in the excited manner forbidden by ideal classicism.

Or it may be simply landscape so depicted that not the landscape itself but the painter's mood evoked by the contemplation of it becomes the subject of the work. There is, for instance, in this Exhibition, the magnificent John Piper, "Crib Goch, Snowdon." The scene is recognizably itself. As I was looking at it an enthusiastic young rock climber was being nostalgically reminiscent and indicating with a waved pipe-stem the way from this peak to that of Snowdon summit. The painter had not made an aesthetic molehill out of a mountain by turning it into mere decoration, geometry or topography. He had not treated it as an intellectual abstraction of form and colour after the manner of the Post-Cézanne school. He had put into his picture all the wonder and the wild delight which that soaring peak called forth in him; and it was that which made the picture essentially romantic.

If in the case of John Piper that spirit was evoked by the grandeur of the Welsh mountain scenery other painters in this exhibition are moved by other means. In John Martin's "Sadak in Search of the Waters of Oblivion," or in the Martin-inspired "Destruction of Sodom and Gomorrah," the spirit is conveyed by the awful sense of the pitiful struggle of man in face of the tremendous powers of nature. On this subject it is interesting that Martin's pictures are enjoying a revival of fashion, a revival which caused and was stimulated by the publication of Thomas Balston's monograph on him which has this actual "Sadak" picture as a frontispiece. Elsewhere the inspiration comes from old romantic stories; and, of course, there is always the danger that it may then degenerate into mere illustration, since the art of illustration is dependent upon the inflatus of another artist working in another medium.

To be fully satisfying I feel that romanticism should be thorough-paced out-and-out stuff, for the romantic cannot afford to hesitate. James Pryde, or Fuseli, or Jack Yeats leave us in no doubt: they pour their feelings into a picture and compel us to share the mood. And how absolutely different they are: Yeats with that tremendous sense of life which gives the vibration of physical movement to the painting; Pryde with the theatricality of the setting of his figures; Fuseli able to take the most ostensibly classical subject and then express it with such rhythm that it is made personal and lyrical.

I wonder a little how we are exactly to apply such a description as Romantic to landscape painting. In the extreme cases it is obvious, as we have seen with John Piper, as one could see by comparing the final thrilling period of Richard Wilson with all that went before. Can we so easily justify it with Matthew Smith, with James Innes, or with Derwent Lees?

Says the catalogue introduction:

"The romantic . . . is neither interested in visual facts or in formal laws. He follows his own fancy, accentuating the extraordinary, allowing his own passion to create the imagery of his pictures."

This is true of, say, Ivon Hitchens, or of Henrik Gotlib, whose work can so often be seen at this Gallery, but I should have felt that both Innes and Lees were basically visual. Matthew Smith, let it be granted, seems to be moved to almost incoherent excitement by the spectacle of anything; so perhaps we must include him among the Romantics, even though we regard him as something of a warning against the decontrol which is implicit in the idea.

What of Ivon Hitchens?

There is one picture of his—a typical "Autumn Trees"—in



THE BROKEN WHEEL.

By ALICIA BOYLE.

From the Exhibition at the Leger Gallery.

PERSPEX's choice for the Picture of the Month.

A P O L L O

this show, but we have had greater opportunity of studying him this month since he has had an important one-man show at the Leicester Galleries. Romantic he is in that he certainly paints a mood as well as a vision, and, indeed, subjects the vision to the mood so thoroughly that nature from which he starts gets lost altogether. Or almost altogether. There is a hint of tree forms, of a recurring woodland pool, of paths receding into distance; and from those hints the mood is evoked. Always he uses a long horizontal shape for his pictures which in itself has a strange quality, leading the eye out of focus, as it were, into the tantalizing suggestion of a world just outside the borders of normal vision. It is poetry; minor poetry, if you will, but with its own kind of romance. Personally I wish that we could have both the mood and truth to visual nature—it can be done as Watteau proved when he invested his pictures with this same sentiment of autumnal afternoon. But the old masters had the genius to put it all in: they were caught in no dilemma of either . . . or . . . So we have to accept the formlessness of what might be a first try-out of colour patches and tones as the final accomplishment of our modern. We live in an age of specialisation when you can't have everything, and are lucky if you get anything.

I found something more satisfying in the romantic mood in the work of a newcomer, Alicia Boyle, who is showing at the Leger Galleries. Miss Boyle, as her name suggests, is Irish, although I learn that she was born in Bangkok. All that gives her a running start as a romantic, but she seems to have handicapped herself by setting up her studio in Northampton, which must be one of the least romantic places in the world. Two pictures of Clickers (whatever a clicker is) are the only real link with this useful centre of our bootmaking industry; for the rest she wisely goes to Ireland and the Irish people or, at least, to the Northamptonshire countryside. A romantic subject, however, does not necessarily mean romantic painting. Harlequins and guitars are romantic subjects, but in the hands of your Cubist intellectual can become essays in the organisation of form about as romantic as a problem in Euclid. Miss Boyle's subjects are delightfully romantic but her treatment of them and her use of colour are even more so. There is a hint of Van Gogh (that ultra-romantic) in her technique, though I tend to think she arrives at it because her approach to nature has something of his in it rather than that she is concerned with painting in his manner. The fact that she creates a path running into a landscape with flecks of blue paint does not mean that she has set down to imitate his Provençal landscape, but that she feels the excitement of forms and growth line as he did. Still less when she paints "The Red, Red Cock" is she thinking of that other romantic, Chagall. For this cockerel does not come into being as an emanation of her subconscious or a fantasy image, but, if I mistake not, as an honest-to-goodness bird seen at that moment of sunrise when the whole world for five precious minutes is a blaze of rose madder. This is not the sort of cock which at any moment might grow a cow in place of its tail feathers; and I venture to think that Miss Boyle's romanticism is not the kind which confuses cows and cockerels. The charm of Irish romanticism is that it has its feet so firmly planted on the earth, or at least in a pub bar.

She has a picture, "The Bird's Nest," where she has entered imaginatively into her subject so entirely that she carries one with her. Opposed masses of purple shadow and brilliant light playing over roof forms and tree boughs lead the eye into the vortex of her picture where a white bird flies down to its nest and its young. It is at once a poem and a fact, a dream and a reality. I thought of that other delightful creative artist, the poetess Ruth Pitter, who, at a time when trouble with her eyes demanded that she stay in a darkened room, wrote from her inner memory a description of a missel thrush so perfect that we see every detail with her inner eye.

When Miss Boyle turns to people she brings this same quality to bear, and both the outer appearance and the pervading spirit are presented to us. "The Weaver" concentrated at his task, and pictorially a blaze of orange light and its reflections; "Mrs. Breslin," the old woman in her Irish cabin, where her family of twelve slept in the vast, divided bed; "Hugh Cahir," ragged, despised and rejected, standing outside the hovel of his home or shown again with his sister in "The Broken Wheel," replete with the whole tragedy of the poverty of the Irish poor yet full of the essential humanity and dignity of the spirit: these people are at once persons and visions.

Alicia Boyle is a painter to be watched. She is up to no intellectual tricks, no painter's stunts. One realizes that she has

not yet found fulfilment or finality but she already has power technically and a wealth of imagination and of sympathy which enables her to get inside everything she pictures.

Women artists have been predominant in the galleries this month. At the R.B.A. Galleries the Women's International Art Club have been holding their annual exhibition, and a very good one it proved. On this occasion a group of contemporary women artists from the Netherlands were invited and contributed work as strong as it was delightful. Their sculpture in particular was noteworthy compared to the rather meagre show in this art put up by the British women who seem not to have attracted the best of our women sculptors. Charlotte V. Pallandt's giant granite head, "Jozeph," was in every sense a *tour de force*, and in the oils I especially liked a large "Still Life" by Betsy Westendorp-Osieck, and a "Cornfield" by Jeanne Bieruma Oosting with its more than hint of Van Gogh in treatment as well as in subject.

In the British section, too, the standard was conspicuously high and there was very little of the mediocre work which so often makes one wonder with what measuring rod the jury at these big mixed shows have operated. There was little *avant garde* work; and one vast affair called "Autumnal Equinox" by Ithell Colquhoun could with advantage have given place to two or three real pictures. Most of the paintings were in the direction of that tempered impressionism which dominates British work. It was nearest the real thing in the art of Elinor Bellingham Smith, whose pictures, "The Shower" and "Frost," were carried out with that touch so slight and yet so sure which this artist has made her own. She is somehow essentially feminine, and the little girls with quaint pigtails who stray into her pictures as if by accident are caught in a moment of living in the way that Degas' people so often are. A painter in an entirely different manner—deliberate, realistic, firmly setting down her visions in terms of paint—is Margaret Geddes, whose "Field of Oats" and "On Richmond Hill, November," were strikingly efficient. I liked, too, Mary Krishna's "Refugees," a picture almost in monochrome where, if it were romantic rather than realistic, it was because "the poetry was in the pity," to use Wilfred Owen's telling phrase.

As an irrelevant side issue I was struck by the lowness of price of these works by women, and wondered whether somebody in their ranks should raise an outcry of "equal pay for equal work," or somebody not in their ranks should bring up the old charge of pin-money versus professional pay.

The work of one other woman artist interested me: that of Eve Kirk at the Lefevre. These Italian landscapes have a certain charm of colouring which stands on the verge of prettiness. Examined more closely, there is a curious heavy handling of the paint, with the outlines put in in heavy impasto strangely at variance with the rest of the piece. The outlines of distant mountains are drawn in this way and the atmospheric perspective ruined thereby; for even in Italy there is atmosphere. "The Weir, Florence," was by far the most successful of her pictures with some delightful passages of painting in it, but even this lacked consistency in method. For all their mannerism which shows these paintings to be concerned with manner rather than with matter, they felt to be topographical. One had on a second visit an awful suspicion that they were excellent picture postcards—an unfair suspicion, for Eve Kirk's concern with art and technique is demonstrable.

At the same Gallery there are half-a-dozen new works by Tunnard, and here we are amazingly back to the romantic. "Amazingly" when we remember that it is John Tunnard, for in the past he has concerned himself with abstractions in space so intellectual that there has been no room for true romanticism and none for nature. Now suddenly he seems to have applied this theorising and all the mastery of technique which went with it to the creation of a whole world of imagination—a kind of under-sea or extra-stellar world where strange shapes live a life of their own. In one a starfish dominates; but the rest are not recognizably anything. The old talc-like structures of abstract space come into one, but without the old insistence. I found them fascinating, not least because they moved one emotionally as well as interested one technically and in the field of abstract mathematics. To make our comparisons in the sister art of poetry again, I feel that Coleridge, most romantic and most intellectual and metaphysical of poets, would have enjoyed these pictures. So let us leave Romanticism in the hands of this latest convert—who would probably deny the label, as any artist denies any label, knowing how much he wishes to say beyond the confines of any single definition.

ORIENTAL ART IN THE NETHERLANDS

ASIATIC ART IN PRIVATE COLLECTIONS OF HOLLAND AND BELGIUM. By H. F. E. Visser, Curator, Museum of Asiatic Art and Municipal Museums, Amsterdam. (De Spieghel Publishing Co., Amsterdam. London Agents: Kegan Paul, Trench, Trübner & Co. Price £7 10s.)

REVIEWED BY VICTOR RIENAECKER

THIS well-produced volume, by the distinguished Orientalist, H. F. E. Visser, Curator of the Museum of Asiatic Art, Amsterdam, comprises a very complete catalogue and scholarly comment upon the art of Asia in the best-known Dutch and Belgian collections. Among the most notable is the Adolphe Stoclet Collection in Brussels and the Lieftinck Collection in Groningen. The latter is especially rich in the pictorial art of Japan. The important Alfred Schoenlicht Collection includes some of the finest specimens of Chinese ceramic wares. In all, more than four hundred and fifty various works of art are illustrated (mostly excellently). They are grouped under the following headings: Chinese bronzes; miscellaneous objects in bone, ivory, bronze,

art from all parts of the world has in the last few centuries taken unhealthy precedence of active encouragement of creation at home. There is thus far more Oriental art amassed in the Occident than Occidental art in the Orient. In fact, so great has been the demand that the Chinese and Japanese especially have produced wares "for export only."

It has often been stated that the Netherland countries owe their richness in Asiatic art to their early trading relations with India, China and Japan. Mr. Visser explains that this is far from correct. It is true, of course, that a certain amount of "Blue and White" porcelain, though not of the highest quality, was imported into Holland in early times, and that "Chine de Commande" also



An exceptional Chinese Bronze "Hu" of the late Chou period (650-220 B.C.). Minkhof Collection.



Krishna. Southern Cambodia VIIth century lunestone. Stoclet Collection, Brussels.



Prajnāpāramitā (?), Tibet. Gilt. Tenkink Collection, Amsterdam.

silver, gold; Chinese jade and glass; Chinese and Korean plastic art and ceramics; Chinese paintings, lacquer and rock-crystal; pottery of Sawankalok; plastic art of Tibet and Nepal; Tibetan and Korean and Japanese painting; Japanese ceramics, lacquer and Nō masks; and plastic art of India.

The illustrations are a considerable help to students, and a satisfactory, though of course not a conclusive, means of identifying the special characteristics of the representative types. The text, both as regards information and arrangement, is beyond reproach. An adequate bibliography is also supplied, together with a useful key to difficult Sanskrit, Chinese, Japanese and other technical terms that occur in the text. Altogether, this book constitutes a highly important addition to the general subject of Asiatic art, and should find a place in the library of, or be easily accessible to, every Orientalist, collector and serious amateur. It is something more than an anthology of Asiatic objects of all kinds and periods that have found their way into the houses of enthusiastic and learned Dutch and Belgian collectors. Whether intended or not, Mr. Visser's presentation and commentary suggests a comparison between the European and the Eastern attitude towards artifacts in general. In Europe, the passion for collecting foreign works of

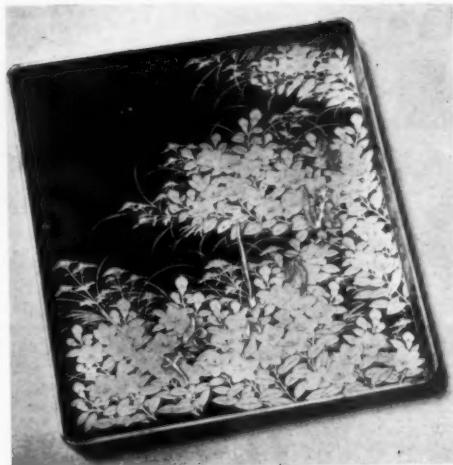
arrived in considerable quantities. But nothing of the truly great art of Asia came to Holland before the first years of the XIth century, with the sole exception of the magnificent East Javanese sculptures in stone from Singasari, which are now in the State Museum of Ethnology in Leyden; and also some Hindu art from Java. Apart from some fine lacquer, the early settlement of the Dutch on Deshima yielded but few important Javanese works of art.

What will undoubtedly prove of considerable interest to students of the art of Asia is the relatively large number of non-Chinese examples included in this volume. In most European collections of Oriental *objets d'art*, whether public or private, the art works of the Chinese usually predominate. This is due to the fact that, whereas conditions in China allowed much of the best that that country produced in the course of nearly three thousand years to leave it, in Japan, on the other hand, after about the year 1880, Imperial decrees and the keen interest of native collectors made it nearly impossible for Western amateurs and museums to acquire anything from Japan. One of the exceptions, as far as Europe is concerned, was the acquisition by Grosse and Kümmel of certain important Japanese works for the Berlin Museum in the early

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(Left) Black Lacquer Box inlaid with mother-of-pearl. Chinese, XVIth century. Westendorp Collection, Amsterdam.



(Right) Inside of cover of Japanese Lacquer Writing-box, A.D. 1600. Formerly Westendorp, now in Museum of Asiatic Art, Amsterdam.

years of this century. It was only after the Japanese Restoration that the pioneers connected with the Museum of Fine Arts, Boston, were able to procure those Japanese works of art which now constitute the priceless treasures of that institution. These pioneers of Boston succeeded in acquiring considerable information relating to the art of the Far East long before Europeans could do so. It is to the Stoclets of Brussels, to Westendorp and Verburgt that we owe most of the finest specimens of Asiatic art accumulated in Holland and Belgium. In Belgium, Adolphe Stoclet and his wife Suzanne Stoclet-Stevens commenced collecting shortly after the beginning of the present century. But Paris was then the principal centre for Asiatic art treasures; and, living nearer to the French capital, the Stoclets had perhaps more opportunities than other enthusiasts who were also keen amateurs anxious to comb the Paris market. It was about this time that the late Herman Karel Westendorp and Gerrit Jan Verburgt became deeply interested in the art of the Far East.

The collections of Chinese art covered in Mr. Visser's book contain no prehistoric pottery. The carvings in bone and ivory, decorated in the manner of early bronzes, belong to the beginning of the historic era and later. The bone carving of a bird adorned with turquoise of the Shang period (1766-1122 B.C.), in the Stoclet collection is a highly important document. And so are the two ceremonial pieces in the Minkenhoef Collection.

Early Chinese bronze vessels are well represented. Around some of these, discussion and controversy are certain to continue to rage; for no uniform and infallible method of dating and criterion of style that will satisfy all students have yet been agreed upon. It is, however, now fairly generally admitted that there is better reason for trusting the opinion of Chinese scholars than European experts have until recently been willing to concede. Twenty-five years ago there was a marked reluctance to accept some Chinese attributions, especially as regards vessels made during the Shang

period. Since then a considerable number of the finest bronzes are now believed to have been cast during Yin, and since Yin is the last part of Shang, we have been compelled to concede the superior knowledge of the Chinese experts. Mr. Visser (wisely, we think) prefers to designate the period succeeding Shang as Early Chou, rather than to create some other category, like Early Western Chou, Yin-Chou (Karlsgren), etc. Karlsgren's Middle Chou, Mr. Visser does, however, adopt, because he regards it as "a very clear denomination." In general, Mr. Visser adheres to the categories adopted by the learned compilers (Lodge, Wessley and Pope) of the excellent Freer Catalogue and designates those bronzes which stylistically precede the Han as Late Chou, thus dropping such terms as Hua, Late Eastern Chou, etc.

Jade is scarcely represented at all in the Stoclet Collection, whereas the Minkenhoef Collection contains several very fine early specimens. Mr. Visser interposes a personal opinion, not likely to be widely shared, that "the zenith in jade . . . coincides with the zenith in Late Chou art." It would have been both fairer and more accurate had jade been included with all the plastic creations in wood, dry lacquer, stone and metal objects, which actually continued upon a very high artistic level, well into the Ming Dynasty (A.D. 1368-1644). In justice to Mr. Visser, we should mention that he does describe the jade carvings of a horse and a cow, belonging to H. and W. R. Tutein Nolthenius, as "very fine specimens" of the Ming period, and also the cow of the same period in the Schoenlicht Collection.

The earliest Chinese ceramic wares in Mr. Visser's book are of the Han period (206 B.C. - A.D. 221). But there is no considerable quantity. The finest



(Left) Jade Cow, Ming period. A. Schoenlicht Collection.



(Right) Japanese Wooden Noh Mask. Kort Collection, Groningen, Holland.

ORIENTAL ART IN THE NETHERLANDS

and most important ceramic pieces are a series of Chün yao (including some extremely rare specimens) of the Sung period (A.D. 960-1278) in the Schoenlicht Collection, as well as some beautiful Ting yao and other allied types. Among the later pieces is a fine Wan Li (A.D. 1573-1619) "blue-and-white" box.



Painting of bamboo on silk by Chan Tao-Chün. Early XVIIIth century. Stoclet Collection, Brussels.

Japanese art is remarkably well represented in this volume. There are some interesting examples of Nō masks; and the Westendorp Collection contains important specimens of pottery relating to the Tea Ceremony, which are said to be unique in Europe; but this is, of course, an exaggerated claim. Some typical and very beautiful lacquer work, in which the Japanese excelled, is also included.

The art of Korea includes pottery, painting, lacquer and metal work. Some of the art which is generally called Tibetan is really Lamaist (a Tantric Buddhist art) made in Lamaist temples in China. Wisely, Mr. Visser makes no attempt to discriminate between this latter work and the true Tibetan. Similarly, it is often very difficult to distinguish between some Buddhist plastic art made in Tibet from that made in Nepal, since it is known that Nepalese craftsmen were employed in Tibet.

The art of India includes specimens of some fine sculptural fragments in stone. Central Indian sculpture is negligible; but considerably better is that of the South. Khmer art, from which many a trail leads to the art of Thailand (Siam), is not strong, but nearly all the styles that flourished in Thailand are adequately represented.

It is generally acknowledged that of all the arts of Asia that of the painter ranks first and foremost; but, since much Asiatic painting is immovable because it is mural, it is not surprising that relatively little has been transported to Europe. There are, however, several typical examples of Chinese painting on silk or paper, and many from Japan, comprising a very fine series of monochrome sketches and prints. One fragment of Chinese wall-painting, exquisitely refined and subtle, is in the Westendorp Collection. Mr. Visser reproduces for the first time an album of a dozen lovely bamboo paintings on silk in the Stoclet collection. This album should probably be dated 1709. Pure ink-paintings like these are extremely rare. Not all the examples are of the highest quality. A text, written about 1790, by Ch'ü P'ei-chi, who is known to have excelled in calligraphy, precedes these precious twelve paintings.

SHAFTS FROM APOLLO'S BOW

27. Off-white Elephants and Pampered Pekes

PSYCHIATRISTS assure us that a child may become what is grandly called "maladjusted" either by being deprived of normal parental love or by being subjected to too much concern. I sometimes wonder whether pictures suffer in the same way; whether in this mysterious world of art there are "deprived" pictures and "possessed" ones, to use the jargon of the mental specialist's case book.

Recently, for example, there was a remarkable photograph in one of our illustrated weeklies, headed: "The R.A. disposes of its White Elephants." The picture showed the scene in the sales-room of an art auctioneer in London when the R.A. sold off "more than four hundred paintings, the work of artists who have sent them in for exhibition and then never troubled to claim them." For twenty years some of these abandoned offspring of genius (or otherwise) have languished in the cellars of Burlington House; so that the term "white elephant," however justified symbolically, was no literal description.

So they came to be sold off for the Artists' Benevolent Fund, at, it would seem, "knock-down" prices, for a second picture bears the caption:

"This lot of four paintings sold for ten shillings. Crowding round are possible buyers in the London auction rooms where the Royal Academy 'White Elephants' have been offered. Some four hundred pictures have been disposed of. Most of them were bought for their frames."

That last sentence plumbs the depths of this aesthetic tragedy. I must say that frames at 2/6 each, however off-white, sounds like bargain prices. It also looks as if the Royal Academy with its usual shrinking from vulgar publicity did little to make the affair widely known. In these days even the original owners might well have turned up to buy their own frames at such a price, not to mention the innumerable company of amateurs whom Mr. Churchill has inspired to "have a go at it before you die."

One meditates a moment on all that lies behind this abandonment. Did the artists die, or disappear, or suffer an attack of amnesia, between sending-in day and the day of judgment by the hanging committee? Did they, like Cézanne hurling his canvases into the hedges of Provence, lose interest in these imperfect children of their dreams? Was there, in that case, no prudent and confident Madame Cézanne to gather these discarded masterpieces, if only to make profitable merchandise for dealers in the future? A mysterious business, inexplicable, with a hint of the macabre, like the discovery of a set of false teeth left in a railway carriage.

Over against it one places that attitude to their offspring by artists who treat the slightest line on a sheet of paper or touch of a brush on canvas as some sort of awful and sublime mystery. It is, let it be granted, a much more usual phenomenon, for most artists take their work with deadly seriousness. One of them, in yet another of the illustrated weeklies, tells us: "When I begin a painting, I am frequently unaware of anything more definite than a sense of acute unease." This sounds almost gynaecological, and is obviously the prelude to creation of the most arduous kind. He goes on to assure us that: "One paints the picture of a jug if human beings elude one's vision"—a comment accompanied by the portrait of the jug in question which also apparently very nearly eluded his vision. However: "For thirty years now inanimate household objects have most freely insinuated themselves into our imaginative schemes. If I hope to extend the Brâque-like idiom to the treatment of human beings as such (the italics are his)—I know I cannot force the process. It will have to take its own time: that is a spiritual law."

One certainly prefers all this passionate earnestness, this waiting for water-jugs to perch themselves imaginatively on the perilous slopes which pass for table-tops, this hope long deferred of treating human beings as such (though not very obviously as such). But in face of it I sometimes wonder whether this is not taking oneself as an artist just too seriously, whether it is not the reverse of throwing your work to the Royal Academy and then never bothering any more about it at all.

As with so many things in this world of extremes I find myself murmuring that one of the traditional seven wise sayings of the Greeks: The Mean is Best; and remembering the old master painters who treated their work as a simple craft neither to be rather shamefully abandoned nor treated as sacrosanct.

RALPH WOOD AND HIS CONTEMPORARIES

THE J. H. BEAN COLLECTION

BY STANLEY W. FISHER

THE latter half of the XVIIIth century is a period which may be said to cover what is acknowledged to be the heyday of the Staffordshire Figure. It was a time when earthenware was struggling to maintain its supremacy over the newly-invented porcelain, a struggle which, thanks mainly to Wedgwood, ended in the raising of the humbler ware to a high level of technical excellence, but which killed for ever the individual craftsmanship and native artistry of the modellers in it. Their craft owed little, at any rate in the beginning, to foreign influence or to technique borrowed from workers in alien materials; they understood their clay and were careful not to exceed its limitations, and there is about their work the evidence of the cunning of sensitive hands which owes nothing to the slickness of mechanical aids. Thus it was that the Woods, Whieldon, Astbury, and their lesser contemporaries, in their efforts to satisfy the needs of the ordinary people, produced wares which still appeal by reason of their simple but powerful modelling, their brilliant (but never garish) coloured glazes, and, last but not least, their vivid representation of the crude Hogarthian humour of the times.

Before attempting any description of individual specimens in this unusual collection, it will not be out of place to survey it as a whole. The very nature of its pieces makes it desirable to segregate them from other sorts of ware, though indeed it is a significant fact that they do not clash with the best polychrome Chinese porcelains. Massed together, though not so crowded as to detract from each other, they produce a splendid effect. In particular, the gems of Mr. Bean's collection are housed in an unusually large and unique breakfront Hepplewhite cabinet, in which the mahogany provides an ideal contrasting background to the mellow glazes—green, yellow, brown, blue, orange, and grey—which glisten warmly behind the latticed doors. Apart from the purely aesthetic aspect of the collection, it is important to observe that not only has Mr. Bean acquired only the best specimens of each type as regards period, modelling, and colour—in addition he has successfully resisted the temptation that comes to every collector to buy specimens which are imperfect, no matter how slightly or unnoticeably. The result is that although the collection is not numerically outstanding, it contains no rubbish, no pieces of doubtful genuineness (unless it can be said that a doubt as to whether certain borderline pieces are Astbury or Whieldon may condemn their authenticity), and nothing which is not aesthetically satisfying.

The Ralph Wood specimens which form the greater part of the collection are representative of most of the different styles favoured by father or son, and it is well-nigh impossible in the majority of cases to attribute a particular piece to either, nor is it necessary to attempt to do so. It is perhaps advisable to observe, however, that 90 per cent of them are decorated in translucent glazes only, and they are therefore representative of the Woods at their best, before the adoption of overglaze enamels, in part or in entirety, destroyed their early character. Prominent among them is an exceptionally well-modelled and brilliant "Voyez" or "Fair Hebe" jug (Fig. I). This well-known model was designed by John Voyez, and rather inferior versions of it are common, it being the exception to find this particularly attractive one, which is decorated with green, white, blue, and brown glazes, dated 1788, and signed "Voyez." It is 9½ ins. in height. Less imposing, but equally important, is the unique pair of Boxers (top row, Fig. II), of the same model but in different colourings, representing Gentleman Humphreys, the Yorkshire prize-fighter, who defeated Mendoza in January, 1788. The coloured glazes in blue, brown, and yellow are applied in the "splashed" technique which is a feature of many Ralph Wood pieces. In the same illustration are other interesting examples of the earlier models, which are mostly of peasant origin, and which have a charm which is somewhat lacking in the later and more classical style. We may imagine that whereas Voyez was mainly responsible for the latter, during the era of Ralph Wood, junior, the former were often the work of Aaron Wood. The centre figure in the lower row has various names—the Beggar Boy, the Sweep, or the Street Singer, and it is a typical example of many models copied from the originals of Paul Cyfflé, of Lunéville, France, a modeller who inspired much of the

Wood productions. On either side of him are musicians, the Tambourine Player and the Bagpiper, in lovely subdued coloured glazes, and very carefully modelled. To the right is a figure known as the Gardener's Boy, the rarer version, in which a basket is held in the right hand instead of the more usual bird. This specimen is a good example of the Ralph Wood love for the juxtaposition of a soft green glaze with a fawn one, in marked contrast to the other gardener, on the left, who has a brown hat, green jacket, and dark blue girdle.

Outstanding among classical figures is a lovely figure of Venus (Fig. III), one of a series of models characterised by their rectangular plinths, on which are raised medallions. The Ralph Wood beauty of colour is here seen at its best, and the illustration cannot adequately show the effective blending of green and manganese, surely a wonderful choice of colours, even though the blending of them was doubtless unintentional, and perhaps deplored! To her right may be seen a figure of the same period, of Ralph Wood, junior, the Spanish Dancer, or Troubadour, which bears the



Fig. I. Ralph Wood "Voyez" or "Fair Hebe" jug.



Fig. II. Ralph Wood Tobies and figures.

RALPH WOOD AND HIS CONTEMPORARIES



Fig. III. Ralph Wood figures, Swansea bust and Whieldon figures on lower row, second from left and extreme right.

impressed mould number 71. As a complete contrast, and of considerable interest, is the bust of the Earl of Chatham which is featured in the same row. This is rather a puzzle. The colouring is very fine, and good enough for the Woods at their best, but the peculiar bluish tint of the white plinth, and the flower sprays upon it, in blue and yellow enamels, are reminiscent of much Swansea ware, and we would prefer that attribution. Ralph Wood rams are not rare, and the illustrated one is mentioned because of its excellent colouring and perfect state of preservation.

Included in Mr. Bean's figures of animals is a figure of a Setter (Fig. IV, centre), which is similar to that in the Frank Partridge Collection, and which was believed to be unique. If anything, this present example is superior in its modelling, which is particularly true to nature. The colouring is different, too, because the top of the plinth is covered with a green glaze, whereas the Frank Partridge example has green and brown glazes. The two dogs accompanying the setter hail (l. to r.) from the Enoch Wood and Rockingham factories, and are included to contrast the re-

pulsive styles. The marbled base of the former and the coloured glaze and applied moss on the base of the latter are characteristic, and the Rockingham style of modelling, so often seen in porcelain examples, is very typical. Satyr jugs were made by the Woods in several varieties, and in larger and small sizes. Mr. Bean's examples belong to the latter category; they are probably early, and are outstanding by reason of their powerful modelling, which results in faces which are full of character and vitality. The paganism which inspired such models is in direct contrast to the religious feeling of the two figures of the Lost Penny and the Lost Piece which can be seen in Fig. V (top row). Biblical subjects are uncommon among Ralph Wood figures, and the modelling of these two specimens is typical of the period, to which also belong the pair of figures below them, of a Reaper and a Gleaner, both with classical plinths.

It has often been observed by many authorities that Ralph Wood figures in white are superior in their finish to the coloured ones. It must certainly be obvious that there is a tendency for the finer details to be obscured by the thick coloured glazes. At any rate, and whatever the reason, Mr. Bean's pair of groups of Man and Maiden and Shepherd and Shepherdess (Fig. VI) are minutely and meticulously modelled. Both are signed "Ra. Wood,

Burslem," and bear the impressed mould numbers of 88 and 89. Similar groups exist which are coloured, and a further model of the Shepherd and Shepherdess is known which has a bocage in the form of a candle-holder. Strangely enough, it is interesting to note that specimens of the latter sometimes bear the impressed number 90, though this mould number was listed by Mr. Frank Falkner as appearing on a cream-coloured bust of Pope.

The word "Toby" embraces jugs of innumerable styles, and Mr. Bean's Tobies form the outstanding feature of his collection. Indeed, if it were not for their unexceptionable fine quality, one might be tempted to think that there were too many Tobies. As it is, each has been acquired for its lovely colouring, perfect condition, and high standard of modelling. The finest of all, judged by these standards, apart from its rarity, is the Lord Vernon jug featured in Fig. II (right). This jug may be dated about 1760, and its decoration is a lovely blend of subdued colours—light brown, green, and yellow (the latter a rare colour in Wood glazes). Indeed, the use of what nowadays we might call "pastel colours," enhanced by an indescribable streaking or mottling of green or darker ground colour, is characteristic of the Ralph Wood Toby at its best. An interesting point in connection with this particular model is that specimens are known in which the dog is omitted from beneath Toby's foot. Fig. VII illustrates a fine selection of jugs, in which are included five of the rare miniature Tobies. These varieties are extremely charming, in particular the centre one in the lower row, glazed in green and mauve, a particularly effective combination. (See also coloured plate.) The large Sailor on Chest was formerly in the Frank Partridge Collection, and bears the impressed number 65. Apart from its rarity, it is a handsome jug, showing careful attention to detail. On the sailor's left is a miniature with a black jug. At first sight this might appear to be commonplace, even remembering that black is an uncommon colour in translucent glazes. It is a fact, however, that Mr. Bean has searched long for a similar piece, but so far in vain! Why, one wonders, is this particular variation so rare? Last, but by no means least, is the Martha Gunn jug featured in Fig. IV. The connection of this famous character with Regency Brighton is well known, but examples of such jugs are rare indeed. Mr. Bean has two copies, the one illustrated being similar to that in the Frank Partridge Collection, and decorated entirely in translucent glazes, whereas the



Fig. IV. Ralph Wood "Martha Gunn" jug, two Satyr jugs and three dogs by Enoch Wood, Ralph Wood and Rockingham.

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second (and inferior) model has a green-glazed dress, but a brown enamelled scarf and rings around hat and (uncoloured) base. Indeed, the enamels are added in such a careless manner as to suggest a 'prentice hand, while the modelling is not so careful. It would appear that this is a much later version, or, possibly, of Leeds manufacture.

It is common, both in private and public collections, to find the old appellation of "Astbury" applied to small figures, crudely modelled and with beady eyes, which were not necessarily made by that potter, but which might equally well have originated from the workshops of Whieldon or the Woods. Genuine Astbury figures are exceedingly rare, and Mr. Bean claims but two about which he has no doubt whatever. Both are illustrated in Fig. V (lower row), and belong to that large class of musicians with which Astbury is credited. The Flute Player (left) is glazed cream, with splashed brown and manganese, and the Bagpipe Player has white-spotted brown pipes, with green-grey breeches and base splashed with manganese. Both are made of the flinty body which Captain R. K. Price has pointed out as being typical of the true Astbury wares.

Outstanding among the specimens attributed to Whieldon is the fine group of Cock Fighting pictured in Fig. V. This group is sometimes found in a later form, though with square base and in enamels, whereas this early version is, of course, coloured in translucent glazes, the man with mazarine blue coat, yellow breeches, and brown hat and shoes, the woman in a white skirt patterned blue and yellow, all on a green rocky base. In the same illustrations (centre, lower row) is a finely-modelled figure of a woman in deep cream and manganese. Above her to the right is an interesting figure of Old Age, which the owner believes to be by Whieldon, though this model is more usually attributed to Ralph Wood. Of similar style, and of grotesque modelling, are the Man and Woman with Pipes featured in Fig. III. It has not been possible to illustrate many other interesting pieces. There is a small but lovely Babes in the Wood, with an unusually pale green bocage—much smaller than later (and enamelled) versions, attributed to Whieldon rather than Ralph Wood because of the small yellow flowers on the base, and blue-splashed dresses. Mention must be made also of a pair of Stirrup Cups in brown and green glazes, with sharply-modelled features, and in a classical style not usually associated with Whieldon; an 8-inch figure of two yellow canaries in a green-glazed bocage, with a nest and five eggs (a unique and interesting piece); and two lovely Tobies, exquisite in their beautifully-blended variegated glazes. The coats of both are blue, of a depth and brilliance not exceeded by the best Oriental, and with yellow buttons. Features of the modelling of these jugs are the snub noses and the shape of their jugs, which is of the blackjack style and not pot-bellied, as is more usual.

Apart from Ralph Wood, Astbury, and Whieldon wares, which form the bulk of the collection, Mr. Bean has properly not neglected the wares of lesser contemporaries. The class of figures and groups associated with the mark WALTON is represented, in particular, by a pair of groups, both marked on the base with the word WALTON in a scroll, one of a Cow and Calf, the other of a Pair of Hounds, each with the background of Chelsea-like green-glazed bocage which is so often seen on the wares of John Walton of Burslem. A fine pair of figures of the Cobbler and his Wife is typical of the best work of Wood and Caldwell, decorated in the enamels of this later period, and by no means decadent in the fine spirited moulding of the features. Among specimens of Leeds may be seen a pair of Tobies, with sprigged coats and jugs painted with flowers, moulded in the soft creamy body typical of the factory. And mention must be made of several plaques, teapots and jugs in



Fig. V (top). Various potteries. Upper row (l. to r.): Ralph Wood, Whieldon, Whieldon (?) and Ralph Wood. Lower row: Ralph Wood, Astbury, Whieldon, Astbury, Ralph Wood.

Fig. VI (centre). Ralph Wood groups.

Fig. VII (foot). Ralph Wood Toby jugs.



THREE RALPH WOOD MINIATURE TOBY JUGS AND A RARE TWYFORD MODEL OF WATKIN WYNN

In mint condition ; the Toby on the right holds a black jug, an extremely rare feature

J. H. Bean Collection

the unmistakable style of Pratt, with moulded raised decoration carefully picked out in bright blue, green, and yellow enamels.

A fascinating phase of collecting is the attribution of specimens to their factory and the origin of the models depicted. It is therefore permissible to conclude this short account with the description of what is indeed a "teaser," and certainly a unique piece of pottery. As will be seen from the coloured plate, the subject is a man seated astride a goat, upon an oblong plinth. The former has a brown suit and white waistcoat, the latter is cream-coloured with terracotta saddle-cloth, with plinth of the same colour. The size of

the whole is 4½ in. by 4½ in. Now, the style of the rider is very like that of Astbury, but this is contradicted by the modelling of the goat—in this one piece we have the archaic and the classical. Mr. Bean's attribution is to Twyford, and he identifies the subject with Sir William Watkin Wynn, a notable wealthy landowner in Wales. A Ralph Wood Toby in the Price Collection features the same character, again with a goat, on which he sits, but in this case side-saddle instead of astride. With this description we must conclude our account of a collection which contains much that is rare, and which is as lovely in the mass as it is interesting in its individual specimens.

Masterpieces from the Munich Pinakothek

BY ALEXANDER WATT

THE imposing collection of paintings from the Munich Pinakothek, recently shown in Amsterdam and Brussels, is now on view in Paris, at the Petit Palais. The British public will see this exhibition in London towards the end of April.

The story of the formation of this collection is an interesting one. At the beginning of the XVIth century, William IV, of Bavaria, decided to commission artists of the time to execute works of art with which to decorate his palatial residence in Munich. This was the start of the Wittelsbach collection which was largely composed of paintings of religious or war-like scenes. But it was his successor, Maximilian I, who was really responsible for bringing together the magnificent collection of paintings which was to form the basis of the Pinakothek ensemble.

Maximilian I, who took an active part in the religious dispute of the Thirty Years' War, had a passion for the works of Dürer and Rubens, and it is thanks to his appreciation and knowledge of art that the Pinakothek is in possession of some of the finest examples of the work of these masters. One of his descendants, the Elector Maximilian-Emmanuel, was an even more avid collector with a penchant for the Flemish School. It is said that it took the Court of Bavaria forty-five years, after his death, to pay off the debts involved in his acquisition of countless pictures.

The thousands of paintings that had by then been brought together by the Elector and his predecessors constituted only part of the huge collection for which the Museum in Munich later became famous. Military and political alliances, and the fabulous heritage of the nobles who were related to the royal family of Bavaria, helped the collection expand into one of outstanding worth and importance.

Thus, when Ludwig I mounted the throne, in 1825, he found himself in possession of a great quantity of paintings of all schools and periods. He lost no time in having a spacious museum built in Munich and here, in the Pinakothek, he had installed a selection of the finest works. He also devoted much of his time acquiring



(Top right)
RUBENS.
Portrait of Helene
Fourment in her
Wedding Dress.



(Left)
CRANACH.
Portrait of Geiler
Von Kaiserberg.



(Right)
DÜRER.
Portrait of Oswolt
Krel.

numerous paintings by the Italian masters so as to form a complete collection representing all the established Schools.

The exhibition at the Petit Palais in Paris comprises most of the masterpieces from the Pinakothek. A certain number have had to be retained as they were considered too fragile to leave Munich. (For similar reasons the superb paintings by Brueghel,

from the Kunsthistorisches Museum in Vienna, could not be transported to Paris with the rest of the collection, when it was shown in Paris this time last year, as it was feared that the damper atmosphere of Paris would harm these delicate panels.)

There is much to admire in the present exhibition; and there is much to criticise. Many of the paintings are in a poor state of

MASTERPIECES FROM THE MUNICH PINAKOTHEK

preservation due, no doubt, to the ravages of war, not to mention the unconcern of the fine art authorities during the Nazi regime. Generally speaking, the Pinakothek collection is not up to the standard of that of the Kunsthistorisches. The latter excels in works by the Italian and Spanish Schools, while the former super-abounds in paintings by the German School. Both possess a fine selection of paintings by the Flemish School, particularly Rubens; while neither have a really representative ensemble of the French School.

The first four rooms in the Petit Palais are given over to the XVth and XVIth century German painters. Here Dürer predominates with his triptych known as the "Paumgartner Altarpiece" which is remarkable for its study in perspective. Unfortunately, one readily perceives how this important work, like many others in the exhibition, has suffered from retouching. The compositions by the Cologne masters, however, are in a good state of preservation. Geographically, Cologne played an important part in the evolution

The finest examples of the early Flemish masters are certainly the four superb compositions by Dirk Bouts. Fortunately, these are in an excellent state of preservation, as compared with other panels and canvases in the Pinakothek collection. For its closely-studied balance of composition and light effects, and calculated colour orchestration, the "Pearl of Brabant" triptych is one of the crowning masterpieces of XVth century Flemish painting. Gerard David's "Adoration of the Kings," which hangs nearby, is an insipid and dull work next to this superlative achievement. Gossaert's painting of "Danae" is similarly devoid of interest.

There are two fine Brueghels in the adjoining room: a small and beautifully-painted "Head of an Old Woman" and the well-known picture entitled "The Land of Milk and Honey," the subject of which may well have been inspired by the Spanish invasion of the Netherlands. Here one senses a form of escapism for Brueghel from the reign of terror imposed on the Flemish people by the occupying forces. He has departed into his own



(Above) THE MASTER OF THE ST. BARTHOLOMEW ALTARPIECE. Cologne. Second half XVth century.



(Right) VAN DYCK. Flight into Egypt.

of German culture and the XVth century artists, in particular, were influenced by their Flemish and French neighbours. Thus, the three panels from the "Altarpiece of the Life of the Virgin," painted by the Master of the Life of Mary, attest the marked influence of Roger Van der Weyden; while the "Altarpiece of Saint Bartholomew" has clearly been inspired by the realistic qualities of the Burgundian painters and sculptors. There is reason to believe that the Master of the Altarpiece of Saint Bartholomew was a pupil of Schongauer as indicated in the distinctive drawing of the voluminous robes worn by his Saints.

The spirit of the baroque is expressed in the work of Altdorfer, who is represented here with three paintings, one of which—the curious composition of "The Birth of the Virgin"—already heralds the rococo. The best of Altdorfer's work is to be found in the monastery of St. Florian, near Linz, in Austria. It would indeed be a revelation to those who are not well acquainted with his peculiar art to have a public exhibition of the many impressive paintings that are hidden away in this monastery, itself one of the finest examples existing of pure baroque architecture.

The little-known contemporary of Altdorfer, referred to as the monogrammist L.S., figures in this exhibition with a small but very moving "Lamentation of Christ." Despite a certain awkwardness, there is an intensity of feeling in the manner in which these weeping figures have been drawn in a style that recalls Grunewald.

It is disappointing to find only two examples of the work of Cranach in this German section of the exhibition. However, these two portraits, of Geiler Von Kaiserberg and of the Duke George of Saxony, are remarkable for their tense simplicity of line and colour harmony.

peculiar and fantastic dream world to compose a picture which is both charming and satisfying in its conception, and masterly in its execution.

Giotto opens the section of the Italian School which is hung in the east wing of the Petit Palais. There is little evidence of the original work of Giotto in these small panels. The three fragments, from a predella, by Fra Angelico, which hang on the same wall, are of a much finer quality. Fra Angelico was one of the first of the masters of the Quattrocento to combine religious subjects with landscape painting. The clever grouping of the figures against the delicately-executed landscapes, and the subtle gradation of tonal harmonies, in these three scenes from "The Legend of Saint Cosimo and Saint Damian" recall the famous series in the Convent of San Marco, in Florence.

What appear—at first sight—to be outstanding examples of the work of Botticelli, Leonardo da Vinci, Ghirlandaio, and Titian are, however, of considerably less interest when examined closely. Botticelli's dramatic "Lamentation of Christ" is striking on account of its angular composition, accentuated movement of the figures, and bold juxtaposition of hard hues, yet it lacks aesthetic appeal. It is not surprising that both Voll and Berenson doubt its authenticity. Da Vinci's "Virgin and Child" is clearly an early work. The compositions in the Uffizi and Hermitage Museums are of a much finer quality. Furthermore, this example from the Pinakothek badly needs restoring. There is obviously little of Ghirlandaio's original work in his Altarpiece for the Santa Maria Novella church in Florence. It is generally agreed that this rigid and stiff composition was still in its very early stages when the artist died, in 1494. Ghirlandaio started to paint it in distemper. His brothers and his pupils probably completed it in oils.

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The Emperors of Bavaria were not fortunate in their choice of Titians. The "Virgin and Child" lacks the verve and character of this great Italian master. And it needs but a glance at the full-length "Portrait of Charles-Quint" to see that only the head could have been painted by Titian. The composition is disjointed and there is no colour harmony. The two Tintorettos, on the other hand, are worthy of close attention, especially the imposing composition of "Jesus with Martha and Mary" which is conspicuous for its effects of chiaroscuro and perspective. Giorgione's "Portrait of a Man" is one of the few really satisfactory paintings of the Italian School in this exhibition. There is a mystic quality and hidden emotion in this portrait study considered by some experts to be a late work, probably completed by the hand of Palma Vecchio. The principal painting of the Spanish School is the well-known "Jesus stripped of His Raiments," by El Greco. Although slightly damaged, this inspiring composition is one of the few masterpieces

project for decorating the Luxembourg gallery. Back in Antwerp he commenced work on this gigantic scheme with the aid of his pupils. So as to keep Marie de Medicis regularly informed with the progress of these paintings, Rubens sent her these sketches to Paris. In their masterly execution, by Rubens himself, they are of a greater intrinsic value than the grandiose conceptions executed, for the greater part, by his pupils.

The fourteen other paintings by Rubens, in Room XIV, extend over a long period. Here is the charming early portrait study of the artist with his first wife Isabelle Brandt, a compact formal composition, rigid in line and low in tonality. How different is the delightfully free and spontaneous composition of Helene Fourment, his second wife, with their son Frans, and the majestic painting of the "Abduction of the Daughters of Leucippus," a masterpiece of drawing, rhythm, movement and colour orchestration. Other outstanding paintings by Rubens are the portrait of



(Left)
TINTORETTO.
Jesus in the
House of
Martha
and Mary.

(Right)
LEONARDO DA
VINCI.
Virgin and
Child.

Photo
Tourisme
Archives Art
National,
Brussels.



in the Pinakothek collection that is not in urgent need of cleaning and revarnishing. There is a certain affinity between Giorgione's "Portrait of a Man" and Zurbaran's "Saint Francis of Assisi." Both are late works in which the maximum of expression is attained with the minimum of means: both are broadly painted with a simplicity of low tonal values. Goya is represented with four small compositions, hung in the last room of the exhibition, among the XVIIth century pictures. In these exquisite little oil sketches one comprehends Goya's subtle chromatic vision, not to mention his masterly qualities as a draughtsman. The subjects recall the weird and dramatic series of engravings for his "Disasters of War."

There are only nine paintings from the Pinakothek to represent the French School. Three of these, however, are worthy of special mention: "The Lamentation of Christ," by Poussin; "The Woman peeling Turnips," by Chardin; and Boucher's celebrated and enchanting nude study of Miss O'Murphy.

Rooms XII and XIV at the Petit Palais contain the work of Rubens, the chief glory of the Pinakothek. The genius of Rubens is at once apparent in the eight oil sketches for the series of paintings that Marie de Medicis commissioned him to paint and which were to decorate the gallery in the Palais du Luxembourg. These paintings (twenty-one in number) are to-day in the Louvre. It was in 1622 that Rubens was invited to go to Paris to discuss the

"Helene Fourment in her Wedding Dress," remarkable for the beautiful drawing of the hands and the extraordinary plastic qualities in the painting of the black silk and gold embroidered grey silk dress; and the "Encounter of the Amazons," an astonishingly powerful composition based on violent movement and rhythm of design, in which the principal group of fighting figures and mad-drawn horses was inspired by Leonardo da Vinci's sketches for the Battle of Anghiari.

Room XV is devoted to eleven paintings by Van Dyck, of which the finest is the "Rest during the Flight into Egypt." There is a very genuine and touching emotional quality in this beautifully balanced composition which is painted with both force and delicacy. The Dutch masters figure in the next room. Here are seven paintings by Rembrandt of which six compose the religious series that Prince Frederick Henry, Governor of the Netherlands, commissioned Rembrandt to paint in 1633. The "Erection of the Cross" is a most moving conception full of poignant realism. But, unfortunately, there is little of the genius of Rembrandt's painting to be discerned in these blackened canvases which, like many others in this collection, urgently require cleaning and restoring.

It is hoped that when all these masterpieces return eventually to Munich they will be thoroughly examined and receive necessary treatment before being hung again on the walls of the Pinakothek.

English Influence on Austrian Art

Part III

FROM OUR CORRESPONDENT IN VIENNA

THE Biedermeier culture of Austria during the first half of the XIXth century was, as its name implies, essentially a bourgeois growth; self-sufficient, it both feared and rejected foreign influences. Though such foreign influence did, from time to time, make itself apparent, the course of fashion and contemporary taste called for the exploitation of the native spirit and local traditions in Austrian art. This interest in local character can be traced in the development of the great school of genre painting in Vienna during the first half of the XIXth century, with painters such as Joseph Dannhauser (1805-1845) and Peter Fendi (1796-1842).

By the second half of the XIXth century, these restraints upon the absorption of foreign influences fell away, and the existence of an English influence becomes more than merely a matter for speculation. Hitherto we have sought the traces of English influence within the sphere of pictorial art, but after the middle of the XIXth century it is possible to broaden the scope of the survey to include the field of applied art. Indeed as far as English influence is concerned, one can go further and state that the emphasis passed clearly from the pictorial to the applied arts, for the birth of French Impressionism soon put an end to the brief period during which English painting had achieved an international significance.

An important landmark was the construction in 1871 of the Oesterreichisches Museum für Kunst und Industrie, exactly on the lines of the South Kensington Museum. Analogies can be found between these two institutions relating to their architecture, planning and purpose. In the first place, Ferstel, who designed the earlier building of the Oest. Museum on the Ringstrasse, took as his model the same eclectic Italianate style as was employed in South Kensington. In each case the architect was more concerned to erect a fine building for its own sake than to provide suitable accommodation for all the different objects that would eventually be housed in it. The function of each institution was didactic, namely to provide fine examples of the art of earlier centuries in such a way that they could conveniently be used as models by craftsmen working in the derivative and imitative styles that were fashionable at the time. This parallelism between the two institutions implies however only a similarity in the technique of Museum organisation, and not necessarily a similarity in the resultant craftsmanship, for in neither London nor Vienna did the craftsmen succeed in developing their borrowings into an independent and self-conscious style. Finally, the South Kensington model was followed in the establishment of the School of Applied Art in a building constructed next to the Museum and with a private entrance to it, in just the same way as the Royal College of Art was built in Exhibition Road next to the South Kensington Museum.

The foundation of the Oest. Museum für Kunst und Industrie on an English model had as its natural consequence a developed interest in English applied art of the latter part of the XIXth century. The determining factor at the time in England was the Pre-Raphaelite movement, and in particular that later phase of it which was dominated by William Morris. The Pre-Raphaelite movement, though in its origins yet another attempt to revive methods and standards of a previous age, and therefore entirely characteristic of its period, led eventually through the ideas of the craftsman philosopher Morris to the development of a new philosophy of art. This latter, while accepting the standards of craftsmanship of previous ages, utterly rejected the contemporary enslavement to styles of ornament and conceptions of beauty that belonged to another age and were based on different needs and uses. This new philosophy of function grew out of a XIXth century trend which, while represented in England by Morris, can be traced in most other European countries at the same time. One of its centres was the Bavarian city of München with its Jugendstil; in Vienna it went by the name of Sezession; in Paris, Art Nouveau. Whereas the Morris movement had a history going back to the foundation of the Pre-Raphaelite brotherhood, the other European manifestations of this same general trend were spontaneous revolts against the tyranny of the past. Nevertheless their leaders tended to look back to England, though with rather doubtful justice, as the fount from which their own movements had sprung. It was indeed even thought that the basic principles of art nouveau could be recognised as elements of the English style of the late XVIIIth

and early XIXth century. With every phase of artistic expression a complementary theory of art is associated. It was actually much easier to find similarities between the principles upon which the applied art of late XVIIIth century England and of late XIXth century art in revolt against outworn convention were based, than it would have been to demonstrate such similarities between representative works executed in these two periods. The similarity between English XVIIIth century art and the Sezessionsstil was rather one of principles than of their application. Nevertheless Austrian art was certainly influenced by England at the end of the XIXth century, though perhaps less fundamentally than was thought at the time.

The fundamental principles of William Morris' philosophy and of "art nouveau" were a return to simplicity, the adoption of decorative forms direct from nature instead of attempting to copy the fashions of earlier periods. The insistence upon the emergence of a new style in place of reproductions of the old implied a new and progressive attitude towards creative art. It was recognised that each period in European history had its own peculiar mode of expression and that the artist must be allowed to interpret this mode freely and not be restricted in any way by the standards of another age. The prophets of the Sezessionsstil in Austria considered that the simplicity and fitness for purpose which distinguished English furniture and metalwork of the late XVIIIth century was proof of the acceptance, on the part of the English craftsmen and designers of the time, of their own aesthetic theories. This attitude, which is represented in some of the early volumes of the journal of the Oest. Museum, *Kunst und Kunsthantwerk*, is in fact an attempt on the part of over-enthusiastic art historians to discover a historical justification for their own beliefs. One cannot actually but wonder at this interest in historical parallels in an age which took as its slogan "Art for Art's sake" and disclaimed the need for moral or historical justification.



SCOTTISH CRAFTS. By IAN FINLAY. 127 pp. + 64 plates. Harrap, 17s. 6d.

The author recognises seven Scottish crafts: architecture, sculpture, bone-carving and woodwork, metalwork, textiles, ceramics and glass, manuscripts and books. It is no fault of Mr. Finlay if his book appears somewhat disjointed, because it is merely a result of the extraordinary inequality of the development of the crafts in Scotland. Some of the crafts, like architecture, have long and honourable histories, others like ceramics are included mainly for completeness.

Mr. Finlay rightly spreads himself on the architecture of the XVIIth century when Scotland was producing very individual buildings of the highest quality, like Heriot's Hospital and the Aberdeenshire castles. With sculpture the high point came early with the Picts and Gaels. The Reformation, he points out, was not really inimical to sculpture, as a good deal of work was produced in the XVIth and XVIIth centuries. He does not mention, however, that the really deadly blow struck by the Reformers was the encouragement of extra-mural sepulture which led to the erection of monuments in the open air where a century of battle with the elements reduced them to unsightliness. When he comes to woodcarving he explains the extreme difficulty of distinguishing Scottish from imported work. He appears to have overlooked one noteworthy early piece, the early XIVth century casket with the Balliol arms in the Victoria and Albert Museum.

The Celtic metalwork of Scotland inevitably suffers by comparison with that of Ireland. The surviving examples of Gothic plate are very few. The bold but carefully-executed print of the Bute Mazer, belonging to the period of Bannockburn, gives a better idea of the capacity of Scottish goldsmiths than the more showy bedel's wand of the Faculty of Canon Law at St. Andrews, which suffers by the proximity of a Paris-made companion. The finest Scottish plate was made in the century after the Reformation and it is characteristic of the continuing national poverty that the finest products are standing mazers which required less silver than standing cups of similar size. It is typical of the patchy way in which Scottish crafts developed that while silver came under the influence of England after the Restoration, arms became more distinctively national. This was most markedly so in the case of pistols, which stand quite outside the ordinary lines of European development. The section on textiles is mainly concerned with the problems connected with the growth of tartans, a matter which is discussed with great discretion.

Mr. Finlay is to be congratulated on a most valuable and discriminating book.

C.C.O.

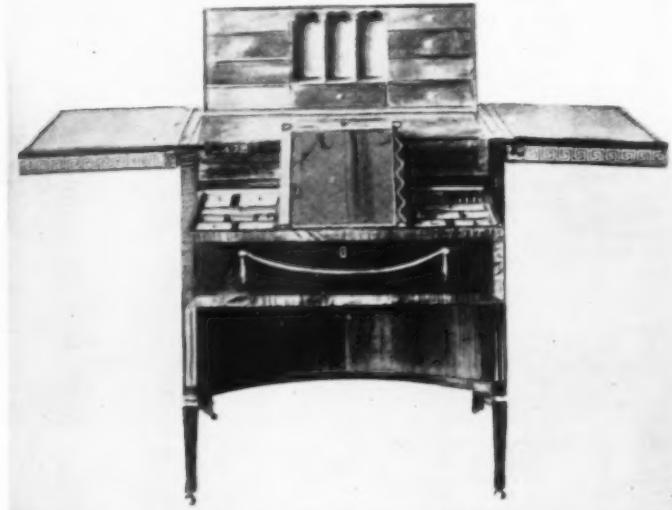
The influence of the English pattern books on Scandinavian taste in the XVIIIth century

BY JAMES BRANDRETH

THE high quality of English cabinet work was frequently noticed by foreign visitors to this country, but it was admired more for its technical excellence than for its design. A traveller in 1726, speaking of English craftsmen, remarks that, though they worked "to perfection," they were not inventive. During the last quarter of the XVIIIth century, however, English design was disseminated by a number of trade pattern books.

In 1794 a German edition of Sheraton's *The Cabinet Maker's and Upholsterer's Drawing Book* was published in Leipzig, with the result that all over Northern Germany pieces of furniture showing a strong English influence are to be found; many of these are illustrated in *Deutsche Möbel des Klassizismus*, by Hermann Schmitz,

Franco-German Rococo and French Classicism, but they became predominant during the last two decades of the XVIIth century and the first few years of the XIXth and, through Denmark, they found their way to the Danish possession of Norway. The English taste in furniture was encouraged by the establishment in 1777 of "Det Kongelige Meubelmagazin" (The Royal Furniture Atelier). This institution obtained for cabinet makers designs in contemporary taste, procured seasoned woods for them at cost prices and even advanced loans of money to them when necessary. It also brought into being the first furniture store in Copenhagen. The atelier might be to some extent compared with the factory of the Gobelins in Paris, on a more modest scale, though the reason for its existence was rather to discourage the importation of foreign furniture than to act as an arbiter of taste. G. E. Rosenberg, an architect, was the first director of the atelier till 1781, and Georg Roentgen, a brother of David Roentgen of Neuwied am Rhein, worked under his directorship. Carsten Anker's directorship, from 1781 onwards, produced styles more markedly English, and craftsmen such as Jens Brotterup, who had worked in England and described himself



Writing and Toilet Commode by J. Pengel after a pattern from *The Cabinet Maker's London Book of Prices*.

who points out that David Roentgen, the great German cabinet maker of Neuwied am Rhein, was influenced by English styles.

Ince and Mayhew's *Universal System of Household Furniture* was printed in English and French side by side for the benefit of the French "ébenistes," and in the introduction to the 1794 edition of Hepplewhite's *The Cabinet Maker's and Upholsterer's Guide* we find that "English taste and workmanship have of late years been much sought for by surrounding nations." Pieces of furniture closely resembling the plates in the pattern books were made in large quantities in America, and the influence of the designs on the craftsmen of Northern Europe was considerable.

At the exhibition of Danish Art Treasures, recently held at the Victoria and Albert Museum, was shown a "Writing and Toilet Commode," by J. Pengel, after a pattern from *The Cabinet Maker's London Book of Prices*, 1793, Plate 10. This curious composite piece of furniture is typical of some of the designs in the English pattern books of the late XVIIth century and, in this case, it seems to be more ingenious than practical. English cabinet makers at this time, and in particular Thomas Sheraton, seem to have exercised a good deal of ingenuity in designing pieces of dual purpose, many of which were probably intended for use in town houses where space was more limited than in the country. Thomas Sheraton is known to have taken pleasure in mechanical contrivances for their own sake, and other designers may have caught the fashion from him. English styles seem to have influenced Danish furniture to a certain extent all through the XVIIIth century along with, first, French Régence and then the rival influences of



Mahogany Chair by Jens Brotterup in the style of Hepplewhite.

as "English carver and chair maker," and Joseph Lillie, produced furniture much of which, but for the labels, might be thought to be of English manufacture. Simon Brotterup, who had worked for six years in London, also brought English styles to Denmark.

The furniture of the old Danish West Indies was, in the latter part of the XVIIIth century, almost entirely in the English taste but possibly there is a more direct inter-island connection to account for this.

With the era of Napoleon, the Empire style began to gain favour in the north, and after war broke out between England and Denmark in 1807, the Danes turned again to France and Germany for their inspiration.

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LATE GEORGIAN SOFAS

BY JOHN ELTON

THE sofa, a long seat designed for reclining, like the earlier day bed, but more comfortable, seems to have been considered an article of luxury and high fashion in the second half of the XVIIth and XIXth centuries. The word "sofa" comes from Turkey, and visitors to that country describe it as "a place raised from the floor about a foot to sit on," while references to European sofas in the late XVIIth century lay stress on its Oriental origin. It is oddly spelt in early accounts and references, "saffaws," "sophys" and "soffats" being some of the variants.

Two types of long seat described as sofas are illustrated in trade catalogues of the Middle Georgian period. A sofa with upholstered and stuffed back, arms and seat, is shown in the *Director*, with backs bow-shaped and arms that roll outwards. "When made large" (according to the text) they have a bolster at each end and cushions at the back, which may be laid down occasionally and form a mattress. Some of these sofas are ten feet in length; and four designs (dated 1759) appear in the 3rd edition of the *Director*, besides a fantastic Chinese sofa and a "sofa for a grand apartment." These sofas were ranged against the walls in drawing rooms and saloons, and from their size seated many guests on social occasions. A visitor to a great house at Wanstead noted that the reception rooms were furnished with sofas "reaching the whole side of the rooms." An American house, Tuckadoe, is described in 1779 as having the reception rooms "furnished with four sofas, two each side."

An open back (or "bar back") sofa is figured in the *Guide* (1788) and said to be fashionable on account of the lightness of its appearance; but Hepplewhite's other designs are for upholstered sofas. The dimensions varied "according to the size of the room and pleasure of the purchaser," but the "proportions in general use were between six and seven feet in length, and the height of the seat frame about

fourteen inches (that is, three inches lower than the seat-frame of a chair, as given in the *Guide*). The multiple chair-backs in the open-backed sofa are skilfully graduated in size, to avoid rigidity.

The sofa (Fig. I) is characteristic of the *Director* period, the design with its gracefully shaped back and arms, and the carved detail on the seat rail, legs and arm supports.

In Sheraton's *Drawing Book* (1791-4) the upholstered sofa is figured, with cushions arranged against the back, showing that the piece served only as a seat. These cushions, it is explained, "serve at times for bolsters, being placed against the arms to loll against," but the well-designed formal piece does not suggest lolling. The use of caned panels for the seat and portions of the back made the sofa light enough to be portable, and when the frames were of beech, gilt, grained or japanned, additional mobility was obtained, and the sofa was no longer ranged against the wall. The *chaise longue* (also illustrated by Sheraton in the



Fig. I. Mahogany sofa of the *Director* period, c. 1760.



Fig. II. Sofa in beech grained to resemble rosewood, c. 1810.

Drawing Book) was really used "to rest or loll upon after dinner." These long chairs have the appearance of a sofa, except that one end is shaped like a bergère chair. The "Grecian sofas and couches" which also appear in Sheraton's designs, during his later period, are closely based on classical models. A "Grecian couch" and "Grecian squab" are figured in the *Cabinet Dictionary*, each possessing a roll-over head, and deep mattress, with the addition of a small cylindrical bolster. In the text, the back rail is described as falling "gradually to the centre in a faint elliptic curve, finishing at each end in an Ionic volute." The framework was usually of beech, satinwood or mahogany being only used for the exposed parts. The great vogue for the "Grecian" sofa coincided with a certain informality in manners. The novelist Charlotte

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Smith, in *Desmond*, speaks of a young man of fashion, Lord Newminster, "stretched upon a sofa with boots on"; and there are several references to women working, reading or resting on sofas in the novels of Jane Austen. In 1809 the writer in a *Journal* speaks of the sofa as an indispensable piece of furniture in a library, not only for its ornamental appearance but also for its "comfort when tired and fatigued with writing or reading"; and in the following year they are mentioned as "articles of the first class in the mansions of the opulent." For the less opulent, classical sofas were made in wood grained to imitate the finer cabinet woods (Fig. II). In this example rosewood is imitated, and the scroll-and-support and shaped swan-necked back are mounted with rosettes, and the outward curving feet finish in ormolu casters. The American sofa (Fig. III) is characteristic of the work of Duncan Phyfe and has his familiar ornaments, small drapery swags, and laurel branches carved on the top rail. The lines of the arm-supports sweep down into the underframing. There are brass lions' masks at the crossing of the supports, and brass lion paws at their base. The laurel suggests a date during or after the war of 1812, when patriotic motifs were in fashion.

COVER PLATE

An essay in aesthetics might well be written upon Gainsborough's treatment of the several versions of this subject, "The Harvest Wagon." Perhaps the most thrilling of them is that one which passed from Lord Swaythling's Collection to the Barber Institute at Birmingham for the magnificent figure of £20,475 a year or two ago. One writes "perhaps" because inevitably every version gains something and loses something else. The essentials of the theme are the line of cart and horses swinging into the heart of the composition, the group of the figures caught in the gleam of light from the left against the darkness of their background, and the feeling of the countryside opening out into the far distance between the small tree group on the right and the bolder foreground masses. In the Birmingham version all this is simplified and, let us agree, vivified: the figures are more stressful, the leading horse rears as the cart holds it back, the trees thrust great boughs into the upper air: an *allegro con brio* after the *adagio assai* of our picture. (The simile would, we hope, have pleased Gainsborough, whose passion for music came only second to his painting.)

Against this the Birmingham picture loses the serenity of this earlier version; loses also the interest of rocky foreground where the undisturbed sheep stray on the roadside. Chief of all, however, the sky with its great cumulus cloud brilliant in the light of the sun gives a different beauty to the picture on our cover. Gainsborough may have felt that this very beauty of the cloud took the eye from the group of figures which he made the vortex of his ultimate picture. Indeed, the main difference lies in the diffusion of interest in the picture we reproduce, but the genius for organising, which never failed Gainsborough, unites all into a lovely composition.

The canvas was shown in 1911 in the important exhibition at the "Salles Gil Blas," the "Exposition des Peintures et Miniatures Anglais de XVIIIth Siècle," and is now in the possession of Leggatt's, of St. James's.

ICONOCLASTS' DEFEAT

ROOF BOSSES IN MEDIEVAL CHURCHES. By C. J. P. CAVE. Cambridge University Press. 235 pp., 367 illus. 35/-.

Though Mr. Cave was not the first to recognise the importance of Gothic roof bosses, he has been recognised as the leading authority on them for the last twenty years, during which he has gone round England taking his own photographs. The principal justification for devoting so much attention to these inconspicuous



Fig. III. Mahogany sofa (American) with cross pattern supports and reeded frame, c. 1812.

details is that they have been protected by their relative inaccessibility from the mutilations of the iconoclast and the restorer. Thus the roof bosses of the Lady Chapel at Ely are intact whilst only one head remains amongst all the figure sculpture in the other parts of the building. A careful perusal of Mr. Cave's book shows, however, that this immunity has been by no means complete, and he has been forced to devote a considerable amount of space to discussing problems arising out of suspected recarving.

Mr. Cave gives good technical reasons for believing that stone bosses were generally carved *in situ*, which, considering the discomfort under which the sculptors must have worked, makes the generally high standard of their workmanship the more remarkable. The bosses of wooden roofs were purely ornamental and were probably carved in the workshop.

The secondary reason for the study of roof bosses is their wealth of iconography. Many people must have enjoyed in the course of the centuries the bosses in low vaults like those in the cloisters at Norwich but how few can have derived pleasure from those in the vaults of the naves of our larger churches and cathedrals before the invention of the telephoto lens made it possible to study them in photographs. It seems extraordinary that so much industry and skill was squandered on the production of fine sculpture in positions where it could only be seen when scaffolding happened to be up. Common sense did, however, win occasionally, as Mr. Cave comments on the remarkable fact that he has only encountered once the popular St. Christopher. The explanation for this is undoubtedly that the appropriate place for a representation of this saint was immediately opposite the principal door of the church, since it was generally believed that anyone who had seen his effigy was protected from a sudden death for the remainder of the day. If a few of the obvious subjects are missing there is no lack of unobvious ones, such as Judas chewed up by the Devil (in three churches) and Edward II designating the manner of his murder (in Bristol Cathedral). Mr. Cave is to be congratulated on his remarkable success in solving these iconographical problems even though he has to admit that he cannot explain the widespread appearance of the *motif* of a face sprouting foliage. By the way, the man riding a goat in the choir of Exeter is surely one of Pliny's pygmies! The magnificent range of illustrations and the scholarly text will make this an indispensable authority for all students of English medieval art. It is to be hoped that, spurred on by Mr. Cave's photographs, foreign students will turn their attention to the roof bosses of their own churches.

C.C.O.

BOOKS RECEIVED

- ENGLISH GOLDSMITHS AND THEIR MARKS. SIR CHARLES JAMES JACKSON. Second edition. (Borden Publishing Co., Los Angeles. \$17.50.)
- D. EDZARD. GERM MUEHSAM. (H. Bittner, New York. \$7.50.)
- BANQUET OF THE IMMORTALS. DR. JAMES HASSAN. (Poseidon Press. £5 5s. net.)
- TRADITION IN SCULPTURE. ALEC MILLER. (Studio Ltd. 30s. net.)
- SECRET FORMULAS AND TECHNIQUES OF THE MASTERS. JACQUES MAROGER. (Studio Ltd. 25s. net.)
- NOLLEKENS AND HIS TIMES. Edited by G. W. STONIER. (Turnstile Press. 10s. 6d. net.)

SIR EDWIN LANDSEER, R.A.—1802-1873

HOW ARE THE MIGHTY FALLEN

BY GUY PAGET

JOHN LANDSEER (1769-1852), engraver to William IV, was the father of a very distinguished family, who in one way or another followed in his footsteps.

Thomas, the eldest (1795-1880), took up engraving early and with even greater success than his father for he became an A.R.A. in 1863. Charles (1799-1879), a landscape and historical painter, was elected R.A. in 1845. Edwin was the youngest son and first saw the light in 1802, while Jessica, born on 29th January 1810 according to the not always accurate *Dictionary of National Biography*, was the youngest "ever" exhibitor at the R.A., for the catalogue 1816 credits her with a picture of dogs feeding called "A Frugal Meal." Sir Walter Gilbey casts doubts on the veracity of this date, but if he had seen what is hung at the R.A. to-day, he would hardly be surprised if told that some were by untalented children of six.

There were two other sisters, Ann unmarried in 1870, and Emma who married a Donald Mackenzie, presumably one of Edwin's Scottish friends.

They were a devoted family and worked together without friction or jealousy to the end and it was to his brother Charles and his sisters that Sir Edwin left his very large fortune.

Edwin showed his talent surprisingly early. In the South Kensington there is a screen with nine drawings of his, all done before he was ten, one, a bull calf, before he was breeched, and one, a foxhound, before he was six. They are really surprising efforts for so young a child.

John let his son have his way, giving him no regular education but letting him develop his natural talent. All he taught him were the morals and manners of a gentleman. Edwin divided his time between nature and the R.A. Art School.

In 1815 he first exhibited at the R.A. two pictures, "A Mule" and "A Pointer Puppy." He did not enter the R.A. School till 1816, having already won the Silver Plate in 1813 and the Iris Medal in 1814, '15 and '16.

The R.A. mule belonged to Mr. William Simpson, of Beleigh Grange, who seems to have been a great patron and encourager of this bullet-headed, attractive boy, for his next Academy picture in 1817 was of Mr. Simpson's "Brutus," the father of Landseer's dog, "Brutus," of which he did so many pictures, one of which won him the £150 prize of the B.I. Another of his haunts was the Exeter Change which housed Ptolemy's menagerie, where he specialised in drawing the lions and tigers.

The partnership of Thomas and Edwin, which was to last so long and to such advantage, was started in 1809, when they jointly engraved the head of a lion and a tiger on a steel plate. Edwin did the lion. Sixty years later, he did some more lions but in stone. The portrait of "A Brown Mastiff," which he painted when he was 10, sold 50 years later for £73.

At the age of 18 he was considered good enough to be asked to contribute drawings for a book of 20 carnivores. The other artists whose drawings were selected, included Rembrandt, Rubens, Rydingen and Stubbs.

It was not only the artistic world that appreciated this young genius but the sporting as well. His work appeared in 1822 in the *Annals of Sporting, the New and the Old Sporting Magazine*. They are after the style of Alken.

Before we leave the family circle, we must note that Thomas, the eldest, engraved his youngest brother's pictures all through his life, nor did the father scorn to do the same.

I cannot trace that any of the family, except Emma, ever married, and there is no mention in Edwin's will of any nephews or nieces. (Shaw Sparrow, *Book of Sporting Painters*, page 198.)

The family seems to have quite died out. There is only one Landseer in the London Telephone Directory.

In 1824 Edwin, with his friend Leslie, took a holiday and visited Sir Walter Scott. He instantly fell under his charm, and did two pictures of him and his hound "Maida" (from that hour Landseer became the painter of Scotland and Scottish life), and contributed between 1831 and 1841 many illustrations for the *Waverley Novels*.

Now in 1820 Scotland was a *terra incognita* as distant as Russia before the days of aeroplanes. It was only after the "45" that the Highlands were open to wheeled traffic; if Sir Walter Scott and the Prince Consort are said to be the "authors" of the Highlands, Sir Edwin Landseer should be added to them as the illustrator. Many people still think that he was a Scotsman born and bred; not being



"Queen Victoria," Landseer's last R.A. picture.
From a photo especially taken from the original by kind
permission of Lord Fairhaven.

one may account for the exaggerations. In many of his pictures, the deer seem to be the size of the Irish elk, and to the Scot of to-day his Highland characters strike a false note. The same may be said of many of Sir Walter Scott's, who was a Lowlander. Morland's country scenes suffer at times from this defect.

His first important Scottish picture is the "Hunting of Chevy Chase," now in the possession of the Duke of Bedford, painted in 1826, the year he was elected A.R.A. He would have been elected before but for the rule that 24 years was the minimum age for membership. In 1829 he became acquainted with the Earl of Tankerville, the owner of Chillingham Castle herd of wild white cattle. Lord Tankerville gives an account of their first meeting in his *Reminiscences of Life in the Highlands*: "We soon ensconced ourselves behind a heathery knoll within a few yards of our poacher, to watch his proceedings before we finally pounced upon him. He was a little, strongly-built man, very like a pocket Hercules, or 'Puck' in the *Midsummer Night's Dream*. He was busily employed gralloching his deer. This he did with great quickness and dexterity, not omitting to wash the tallow and other treasures carefully in the burn and deposit them on the stone beside the deer. He next let the head hang over so as to display the horns, and then squatting down on a stone opposite took out of his pocket what I thought would be his pipe or whiskey flask: but it was a sketch book!"

"Seeing that we had mistaken our man, I came out into the open and then found myself face to face with my friend of many years to come—Landseer."

He goes on to tell us: "It was most interesting to watch his unerring hand and eye guiding the brush with faultless precision, from the broadest to the minutest touches; for though dashed in with marvellous rapidity they were never retouched. I frequently

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had opportunities afterwards of watching his endless resources in painting. In subsequent years we always took our autumn tour in the Highlands together, and the many charms of our life at Ardverkie, on Loch Laggan, made it one of our most favourite resorts. It was here that I enjoyed perhaps the greatest treat of all in seeing his masterly mode of handling his great paintings, and watching the beginnings of those inimitable frescoes with which he decorated the walls of the lodge in black and red chalk. The dash and decision with which his touches were put in was really astonishing; they seemed quite at haphazard, but it was the faultless hand of the master. Those frescoes were merely intended to cover the naked plaster walls, but they became the still greater originals of some of his most famous pictures. Two of those lately sold, viz., "The Stag at Bay" and "None but the Brave deserve the Fair," have fetched fabulous prices.

"Landseer would test his work by asking the opinion of the uninitiated. He would ask a servant as to the likeness of a portrait of his master in preference to the wife or sister. As he was sketching in the fresco of 'The Stag at Bay,' I was watching him: he first sketched in with a few strokes the head and antlers, and turning to me said, 'Ossulston, what is this stag doing?' 'Why, standing at bay, of course.' 'That will do.' So he went on."

It was not long before Landseer attracted Royal patronage. The young Queen idolised the Highlands, so it was natural that she should encourage an artist of the same way of thinking, though his first royal commission in 1838 was of her dogs and parrots. Scottish scenes soon followed.

The last picture he exhibited at the R.A. was one of Her Majesty which Lord Fairhaven has kindly allowed us to reproduce here (Fig. I). It is life size and there is some bold drawing.

Eight of his royal commissions were exhibited at the R.A. between 1838 and 1868. "The Queen at Osborne," 1866, is not one of his happiest efforts.

There is an amusing story about his first visit to Balmoral. He was giving the Queen lessons and was following her up to Loch Laggan when he missed the way. Meeting a gillie bringing in a stag he asked him to try and find Her Majesty and hurry back to tell him. The gillie soon came upon a lady with two children sketching and politely asked her if she had seen the Queen. "I am the Queen," replied the lady. "Gammon!" replied the gillie, expecting to see a Queen with a crown or at least in velvet, with a guard of Highlanders. Landseer, coming up at the moment, did a sketch of this scene which he gave to Her Majesty. He afterward did a large picture from it.

Landseer had a pretty wit. On one occasion the daughter of a friend of his, Miss Wardrop, asked him how to draw horses' hoofs, which she found so difficult. He looked at her drawing and did her a sketch of a huntsman riding through long grass up to the horse's knees saying that he thought she would find that the best way!

There was a well-known man-about-town, the Hon. F. Byng, generally known as "Poodle" Byng, who held a sinecure of a Commissioner of Sewers. At a dinner Landseer was asked to do a portrait of his host, so he drew a poodle with its head up a sewer and a rat running past it.

Some people have thought that Her Majesty encouraged him to paint those cartoon pictures of animals with human expression and emotion, but this is not true; he started painting them much earlier. They were very popular at the time and many have been used by the political parties of the day with the slight alteration of replacing the human expression of the animals with a human face. *Punch* was very fond of them and Mr. Gladstone, after the Midlothian victory, had his head on "The Monarch of the Glen." This picture was originally sold by the artist to Lord Londesborough for £353, who resold in 1884 to Lord Cheylesmore for £6,500 and some time later it went to Mr. Dewar, the distiller, who used it to advertise their Glen Dew.

Frederick Stephens tells us, in his life of Landseer, that at the age of 18 he was, or rather his father was, getting £10 for Edwin's



"Hunters at Grass," by Landseer.
In the possession of Miss Fitzwygram.

pictures and treated him as if he was a child till he was 22, when he made his famous visit to Sir Walter Scott's. There does not seem to have been any family quarrel, but about this time Mr. Jacob Bell, a chemist by trade and an art lover by instinct with a house in Langham Place, became his friend, and seeing that Edwin had no idea of managing his own affairs, took them over and till the day of his death in 1859 relieved him of all worries; at his death, his partner, Thomas Hyde Hills, undertook them on the same terms. Hills was Landseer's executor, and was left £500.

Landseer was indeed lucky in having two such faithful friends. They certainly proved very good managers. Landseer seems to have taken no interest in his money. Reading his will and seeing the smallness both in number and size of the legacies, it is hard to believe that he had the least idea how rich he was.

His passion was deer-stalking and, as we have seen, having killed his stag, he used to draw it in more ways than one. He had a host of friends who could provide him with stalking and felt well paid by his company even without the sketches he left behind. As late as 1866 (men and women aged quicker in the last century) he would still chase the wild red deer on the hill. After four consecutive days stalking he complains, in a letter to Hills, that he has taken too much out of himself, which is not surprising as he started at 6 a.m. and got home about 8 p.m. and was shot out of a dog-cart by a bolting horse. Not bad at 64 for a man with a sedentary occupation! Such a man should have been happy but Landseer wasn't. He was too sensitive and his friend Bell had to take him abroad in 1840 because of his melancholy state of mind. He did not have any pictures in the 1842 R.A. nor in 1862 and 1863 when he was again suffering from depression.

This depression went very near to madness. Lord Ernest Hamilton tells how one day, when staying with his father, Landseer drove a few sheep upstairs to his bedroom to the horror of the ducal household. Aunt Tinney, as the Duchess of Abercorn was called, was only one degree less formidable than her royal mistress.

In 1866 he complained to Hills of critics, who "through fearful ignorance perpetrated most disgraceful cruelties on deserving and patient originality of mind."

He was a man of great personal courage and enjoyed studying the Chillingham wild cattle, a far from healthy occupation, in fact lions compared with them are child's play, for they instinctively fear man while these bulls despise him. On one occasion while thus occupied under the watchful eye of his host and a keeper armed with a rifle, a bull charged the keeper and tossed him, and he was with difficulty rescued by Lord Tankerville, his son and their dogs. Stubbs and Bewick a century earlier had adventures with these same aristocrats.

Landseer was immensely popular with all grades of society. The castle and the cottages, both were incomplete without one of his works, either an original or a reproduction.

He was loved by his fellow artists, amongst whom was Captain

SIR EDWIN LANDSEER, R.A.



"Jack-in-Office," by Landseer. From an engraving by Chas. G. Lewis.
". . . The human expressions he gives to his animals are false."

Charles Lutyens, a fellow animal painter and father of Sir Edwin Landseer Lutyens, P.R.A. Lutyens was an artist of outstanding genius but little known; his pictures are beginning to be appreciated at their true worth by the artists of to-day. He must have had a very high opinion of Landseer to call his son by both his names.

Landseer had a wonderful memory. A gentleman asked him to paint his collie and brought the dog along. The artist was so busy that he could not give a sitting for two years; in the meantime the dog died. The owner got another which, when the time came, he brought along, telling of the loss of his old favourite. "I remember the dog perfectly," Landseer replied. And sat down and did a perfect likeness of it in a picture now called "The Shepherd's Bible."

He was an amazingly fast worker. He made sketches of two toy spaniels for a Mr. Vernon for a picture to be called "The Cavalier's Pets" and forgot about it till he met the owner in the street a year later. Two days afterwards he delivered the picture, but it was far from one of his best and certainly shows signs of hasty work.

At his death over four hundred of his pictures had been engraved, mostly by his brother. These engravings fetched, even before his death, high prices, and every year became more and more popular. Many of his pictures were bought by the public galleries; in fact it was a slur on any of them not to possess one.

His favourite subject was undoubtedly the Highlands of Scotland, but he did portraits of people as well as of their pets. With one exception he never painted racehorses. That was a life-size portrait of Voltegeur, Lord Zetland's Derby and St. Leger winner of 1850. The horse is shown whispering stable secrets into the ear of the stable cat.

He was elected to the R.A. in 1831 at the early age of 29 and was knighted in 1850. He was the only Englishman who ever received the large gold medal of the Paris University Exhibition in 1855. It was after his recovery in 1865 he was asked to stand for president, but declined on account of his health, though he continued to paint up to the day of his death. He got high prices for his pictures, but the buyers thought they had Bank of England notes hanging on their walls with the pleasant addition of compound interest coupons attached, and so they had up to 1900, as the "Monarch of the Glen" shows.

He was devoted to animals and they to him. His greatest work are the four lions guarding the Nelson Column in Trafalgar Square, over which such controversy has raged. There is a calm dignity about them that turns the tub-thumping orators gesticulating from the Column into something exceedingly comic.

Sir Edwin died on 1st October, 1873, and was buried in St. Paul's Cathedral. It can be truly said that he was mourned by

the whole nation; rich and poor felt they had lost a personal and dear friend.

No English artist has ever risen so high to sink so low in popularity. He had refused the Presidency of the Royal Academy. At his death the pictures and sketches in his house, 1,411 in all, fetched £69,709, "Lady Godiva" going for £3,200; steel engravings of his pictures by his brother fetching hundreds of pounds. E. J. Colman sold four of his pictures in 1881 for over £20,000. "Chevy" was sold by auction as late as 1895 for £5,700. There are 14 of his pictures in the National Gallery and 16 in the South Kensington. He left £200,000. At the Wells' sale in 1890, a dog, painted in two hours in 1834, was sold for 750 guineas.

A few years ago I was offered a big picture of deer for £25, said to have fetched £1,000 in 1880, but had no room to hang it. To-day it would fetch £250.

For close on a hundred years Landseer was undoubtedly England's favourite artist; for the last 25 he has been nothing but a joke and the yardstick by which the badness of XIXth century painting is measured. Yet Sir Walter Gilbey, an acknowledged expert on painting, not only animal painting, writing in 1896 speaks of him in the highest terms, and in the appendix-list of his picture sales says ". . . shows the high and increasing values attached to the works of this great artist."

Sir John Pender, an excellent collector of modern pictures, employed him to decorate with Highland pictures his dining-room in the house built by Charles II for Nell Gwynn in Arlington Street. These were sold at a profit at Sir John's death in 1896.

He was patronised, not only by the *nouveau riche*, but by the owners of great collections, such as the Dukes of Bedford, Northumberland, Wellington, Sutherland, Devonshire, Gordon, Abercorn and Beaufort, as well as by Queen Victoria and Albert the Good, to both of whom he gave lessons. I am quite aware that the Prince Consort's taste is another Chelsea joke, but the pictures he bought, exhibited by His Majesty at the R.A. during 1947, will take the savour of that very stale jibe out of the mouths of even the intelligentia.

It is hard to believe that all these owners of really great pictures, amongst which they had been born and bred, would have given big prices consistently for fifty years for entirely bad pictures and hung them amongst their priceless masterpieces.

Two of his portraits, one of three hunters at grass, the other two by a barn, the property of William Wigram, Master of the Puckridge, painted in 1833 and 1834, were insured for £8,000 and valued for probate in 1920 at under £500. At a sale not long ago, five of his engravings went for 25s., less than the glass value, let alone the frames! To-day the mention of his name in arty circles is as sure a laugh as the aspidistra or mother-in-law in an E.N.S.A. show.

What can be the cause of such a gulf in so short a time? Both sides can't be right, but both can be wrong. May it not be that his contemporaries placed him on too high a pedestal, and his genius was not great enough to hold up and it was bound to crash some day; and when it did, buried the good with the bad? Now the dust is settling. What in his work can we say was, by accepted standards, good and what bad? He could draw accurately if not boldly. His composition is good. Much of his paint is poor, and he was careless of its quality and lasting effect.

It was before the days of nice lead tubes. Artists had formerly ground their own paints from well-tried minerals but Landseer bought his from paint-peddlars and applied them to his pictures without trial and hoped for the best; unlike Stubbs, who spent ten years of his life experimenting and perfecting his paints, or Ferneley, who learnt what colours would last and not fade while he was painting scrolls on the Duke of Rutland's wagons.

Bad paint explains the present-day failure of colour effects not only of Landseer but the great Sir Joshua Reynolds.

Landseer certainly attained a great knowledge of the anatomy of his subjects and, like Stubbs, personally dissected a lion. Say what you like, no one can deny that his lions at the foot of Nelson's Column, finished in 1866, are the personification of dignity, whether their paws are crossed or not.

He lacks the strength of line and modelling of the great masters in his figures. You cannot compare him with Rubens or Stubbs. He is accused of being "chocolate box-y," whatever that may be. If it means his pictures tend to be over-finished, that is true. They are intended to be true representations of the actual objects he was trying to portray. They are, up to a point. Where Landseer fell down was in Truth. He muddled up cartoons and great pictures. The human expressions he gives to so many of his animals are false and sticky, like in "Dignity and Impudence" or "Jack-in-Office," and even in a few of his deer pictures. Perhaps he was tempted by the success of "The Shepherd's Chief Mourner," 1837, a really moving picture without exaggeration of any kind. He must have seen that dog with its head on the coffin.

Personally I was brought up among the best of Landseers; my uncle owned "Hunter at Grass and Mark Hall," and some of the best of his engravings, given to my grandfather by "his friend the artist." One I particularly remember—I am not sure whether it is by Edwin or Tom—of the artist, a fat jolly old fellow with his drawing board and a dog looking over each shoulder. Underneath was written, "My other critics, from your affectionate friend, E.L." I have never seen another. My grandfather was an amateur artist and art critic in *Blackwood's* and he loved the man, and without adulation admired his work, so when the god fell, for me he had not so far to fall nor such stony ground to land on, nor have those new French gods ever appealed to me, though I can see their greatness, at least in some.

Landseer's stock is certainly not booming, but it's undoubtedly rising and his pictures are very hard to find. I have not been offered a dozen in my life.

He was probably as overrated in his life as he was underrated after his death. He will always count, even if only for the clang of his fall. He will probably settle somewhere between Ferneley and F. Herring, who shared his fall but had less far to fall.

He certainly painted some very bad pictures and I have written some hard things about some of his later work. But I cannot forget his good drawings.

No man who earned over half a million with his brush during fifty years' painting can be entirely bad.

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SHIP MODELS

An exhibition of ship models at Parker's Gallery in Albemarle Street reminds one of the increasing rarity of these fascinating things. Many have now found permanent homes in museums; a great number have gone to America to such outstanding collections as that of Col. H. H. Rogers; and at least one fine collection was destroyed by enemy action. In face of this growing scarcity it is remarkable that Captain Parker has been able to gather thirty supreme examples.

Most of these exquisite models were made by French prisoners of war in Napoleonic times, men who in the interminable hours in their prisons at Porchester, Princetown and elsewhere fashioned the bones from their rations into "planks" and so created these models, rigging them often with human hair from their own pigtails.

It was probably a co-operation of the ivory-carvers, fan-makers and the jet-workers of Dieppe with the old-time sailors who knew every exact detail of their lost ships. Tools had to be cunningly devised, materials obtained from the strangest sources in the exigencies of prison life. Only one element was abundant—time; and time gave these men such patience as we associate with the Chinese carvers of hard stone or ivory rather than with ordinary Frenchmen caught in the toils of war. So these pieces of lovely craftsmanship came into being, with measurements usually of less than two feet (a scale of approximately 1/100) yet often so perfect that every detail is there with working rigging and elaborate carving of figureheads and other decorative features.

A few pieces in this exhibition may belong to other phases of the art. One of the larger models, *The Courier*, is evidently the designer's model typical of shipbuilding practice in the days before steam. These preliminary building models constituted the first known collections, such as that famous one made by Pepys' successor as Clerk of the Acts of the Navy, Sergison, at Cuckfield. Another fine specimen at Parker's is an all-silver model of a mandarin's boat.

But we return to the supreme charm of the French prisoner pieces, and marvel before the 12-in. model of *The Terrible* with the tiny riveted planks of the hull, the delicate carving of the figurehead, the elaborate rigging, and the fully furnished decks. A fascinating craft, in every sense of that rich Anglo-Saxon word.

H.S.

DRINK. By André Simon. (Burke Publishing Co. Ltd. 15s.)

This attractively produced volume has an alluring title although a little misleading. Imbibers whose strongest stimulant is weak tea, and the inhuman few of us who take water internally, will shudder at the indelicacy of the subject; those whose palates have become armour-plated by a thousand pernicious aperitifs will eagerly scan the 270 or so pages for a recipe guaranteed to make the hardest devotee of Henry Craddock flinch.

But there is no need for alarm. The book commences by quoting Pliny's strong recommendation when thirsty to indulge in Nature's wholesome and wholesale provision for it, and closes with the recipes of a dozen well-known but harmless cocktails. There are degrees, of course, between these two extremes and M. Simon writes wittily and with authority on their delights and history. He quotes so many writers—and some at great length—from the time of the Old Testament until to-day as to suggest that an alternative title for the book might well be *Anthology of Alcohol*.

The history of champagne (Chapter V) is traced and the excellence of its qualities proclaimed, but there are one or two disappointments. The reader is not escorted beyond the year 1923 for the champagne vintages. We are told that 1846 was the first vintage wine of note and the Great Years are traced to a "number of 1917's, 1918's, 1919's, 1920's, 1921's, 1923's—and many more since then, many of them good wines, a few of them very good wines, but none possessing the vinosity, the body or the quality, of the pre-war vintages."

What then of the 1926's, 1928's, 1929's, 1933's and 1934's? Was, for example, 1937 a good year for champagne? The student of *Drink* is entitled to know something of the champagnes of recent years, but M. Simon's information on vintage tantalisingly terminates at 1923—a champagne in any case much too old to drink.

The reader is compensated, however, in this chapter by some excellent reproductions in colour by Rubens, Murillo, Manet and others; the vivid tints of Rubens at once bring to mind the crimson bloom of the grape, the pale gold of the Moselles and Sauternes, the amber of the Amontillado sherries and the rich brown of the Alorosos, but the author is artist enough himself to leave the suggestion to the reader.

Only two lines are quoted from Etherege's comedy, *She Wou'd if she Cou'd*, first played in 1668. The complete passage is as follows:

She's no Mistress of mine,
That drinks not her Wine,
Or frowns at my Friend's drinking Motions;
If my Heart thou wouldst gain,
Drink thy Flak of Champaign,
'Twill serve thee for Paint and Love-potions.

"Wine To-day" (Chapter VI) is a promising title but it consists of an essay on Port by Samuel E. Morison, Hilaire Belloc's *Heroic Poem in Praise of Wine*, and other items, but the title of the chapter is not realised. The great Médoc Clarets *Mis en bouteilles au Château*, Lafite, Margaux, Latour and Haut-Brion, have bare mention in a poem by Martin Armstrong, but the layman is not initiated into their delicate characteristics and vintage years; he learns nothing of the remaining fifty-eight red wines of the Gironde.

There are, in my opinion, other grave omissions on the subject of wine. None who has even a nodding acquaintance with the wine-growing districts of France can ignore the Little Wines—the wines that thrive only in their own soil and pine away and die if transplanted. They each belong to their own few acres but have a common heritage in the sun; they are a tribute to good food, and connoisseurs gallantly kiss their fingertips to them in appreciation of their gentle fragrance and bouquet. They are Bacchus in his simplest and most delightful mood but they have no mention.

After having consumed nine chapters of *Drink*, roamed among numerous inns and taverns of the good old days (Chapter X), it is only to be expected that the reader will be a little confused when he comes to regard the empty glasses. So it must have been with M. Simon. In Chapter XII, "English Wine and Cordial Glasses" (illustrated), he mixes air-twists and opaque-twists with that same abandon and unconcern with which we imagine he mixes his favourite cocktail. Balusters shrink to "rather smaller glasses" with the ease and unexpectedness which recalls Alice in Wonderland when she followed the instructions to "Drink Me." English cut-glasses, we are informed, "continued to the end of their course, running out at last at the beginning of the nineteenth century." English cut-glasses were going strong at the Great Exhibition of 1851 and will, I am assured, still be well represented at the London Exhibition of 1951.

E. M. ELVILLE

A MODERN REVIVAL OF THE XVIIIth CENTURY "VERNIS MARTIN" PROCESS

BY D. NEVILE LEES

THE period of Martin, the French *vernisseur*, and of that *genre* known to connoisseurs and collectors as "Vernis Martin" from the exquisite varnished and translucent patina which is the distinguishing quality of his work, is the period of Louis XV, of Fragonard and Boucher, Lancret and Rameau; and the articles he produced, and especially the small lustrous boxes for the patches, snuff, dice and comfits of the belles and the beaux of that debonair century, have found their successors in this XXth century in the work of an English artist living in Florence, in and through whom the art of Martin lives again.

For although at Martin's death there apparently died with him the secret of that famous patina and sheen which has been the despair of imitators, that secret came, fortuitously, nearly half a century ago, into the hands of the man possessed of the very qualities requisite to value and adopt it: Reginald Temple, who has for many years been producing work which, in its richness and lustre, its perfected achievement, is not merely an imitation but a revival of Martin's handiwork at its best.

Much of Mr. Temple's life has been spent in Italy, that spiritual

drank away his earnings, so always remained poor, finding himself in frequent and recurrent crises of distress.

Visiting him on one occasion when he was recovering from illness, and finding the brokers in possession for an unsettled debt, Mr. Temple paid the sum—200 francs—for which the old man was being dunned; and he, in gratitude, presented his benefactor with the precious "Vernis Martin" recipe.

Possessed of this, Mr. Temple began experimenting, using it on XVIIIth century and other designs.

The process of production is slow, demanding meticulous care as well as skill, and Mr. Temple now produces but four or five boxes a year, keeping them all going simultaneously as they develop and ripen by leisurely stages; there can be no speeding up.

The first painting of each box, with landscape or decorative design, carried out in *gouache* or oil, demands about a month, more or less, according to size, and is executed in minute and exquisite detail.

A first coat of varnish is then applied, this being followed by successive ones—sometimes as many as fifty are given—and several days must elapse between each coat since each must dry in the sun.



Boxes in "Vernis Martin" style by R. Temple.

homeland of the artist which has through centuries drawn and influenced, directly or indirectly, artists of every race.

He was but ten years old when he first came there on a tour with his mother. After that, in youth and early manhood, he returned repeatedly; and there, in Florence, he finally settled down and has made his home for the past forty-four years.

His flat, in an old house on the Costa Scarpuccia hill near the Ponte Vecchio, affording wide views over the city, its cupolas, belfries, towers, palaces and ruddy irregular roofs, the River Arno flowing through it, the encircling hills rising fold upon fold beyond, manifests a delightful blending of the influences of the two countries to which, by birth and residence, inheritance and adoption, he is related.

Going on from Harrow to New College, Oxford, Reginald Temple then devoted himself to art, studying at the Slade School in England, at Julien's atelier in Paris, and with the late Walter Sickert.

Mr. Temple has dedicated his qualities of self-surrender, of steady and reverent discipleship, of indefatigable patience and fidelity to the production of decorated and varnished boxes, as well as screens and other *objets d'art*, in which he has followed the tradition of his French forerunner, Martin.

In this field of endeavour, the initial impulse came from an unexpected source and in an unexpected way.

It was while living in Paris and working at Julien's that Reginald Temple made the acquaintance of an old man, a great-grandson of one of Martin's workmen, who possessed the secret of the original recipe for varnish as used by Martin himself; a recipe handed down in the family from his great-grandfather's time. He had inherited, moreover, a wonderful XVIIIth century hand for bunches of flowers and other decorative motifs of the Martin period, and earned much money. Always, however, he

This drying process, many times repeated, must be carefully regulated, since, if the sun be too hot, the varnish bubbles and the surface is spoilt.

Each box must, moreover, be rubbed down each time it has been dried, before the next coat of varnish is applied.

After about ten coats of varnish have been given comes the time to "crack" the boxes, the term used to describe a process of causing, by heat, a network of small cracks to appear all over the surface. If the "cracking" is unsuccessful, the surface has to be patiently rubbed down again, re-varnished, and the process repeated afresh.

Any defect in the wood employed or in the craftsman's handiwork in the making of the boxes can naturally ruin the result. Thus the preliminary choice of wood and the proper making is of fundamental importance. Pearwood is found the best for the purpose, or boxwood (although this latter is usually unobtainable save in very small-sized pieces); and Mr. Temple generally uses three-ply mahogany, plane or sycamore wood; and he has a workman, whom he has employed for many years, who fashions his boxes with conscientious care and skill.

The development and perfecting of a box is of necessity a lengthy as well as a delicate and exacting process. There must be no haste or suddenness. You cannot, says Mr. Temple, rush it. Each box must ripen slowly, like a fruit, through successive stages of varnishing, sun-drying, rubbing down and polishing. But, when once finished, the boxes remain the same permanently, neither fading, cracking nor warping, with a surface as hard, smooth, burnished and richly-glowing as a jewel.

The boxes are of various sizes and shapes—round, oval, square, oblong—and measure from three or four to eight or nine inches across with height of from two to four inches, and the styles of their decoration fall into three distinct types:

APOLLO

There are reproductions of scenes and *motifs* of the Louis Quinze period in France, the Goldoni period in Italy; miniature scenes rich in the debonair and fastidious detail of the life of those days. There is the type inspired by the drawings of Piranesi, representing towering ruins or the stately buildings—Roman, Florentine, Bolognese, Venetian—which survive to-day, treated in a Baroque manner: churches, bridges, romantic ruins, formal gardens with clipped ilex, cypresses, statuary and plashing fountains; tiny masterpieces of landscape painting serving as background for al fresco fêtes and for the stately and leisureed movement of figures in the costume of the period. And there are the Oriental designs of Chinese or Persian inspiration, with exotic birds, flowering trees, pagodas, graceful and fantastic figures reminiscent of old fairy tales or of Carlo Gozzi's *Fiabe*, glowing on surfaces of ivory or jade green, of silvery blue or golden bronze.

Some, designed for individual collectors, introduce special views, such, for example, as those of an Adam house in Scotland and of Badminton, produced for their owners, on two of his most successful boxes.

It is, in fact, a leisurely and delicate art which Mr. Temple has revived and perfected; an art little attuned to the rushing and strenuous XXth century trends. But these little lovely things which he produces, with their entrancing life and landscape in miniature, their lustrous surfaces and glowing tints—a joy both to see and to touch—are a manifestation of a long-lost technique, a revival of a lost art: and "a Temple box" will doubtless be long treasured.

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BRAQUE, BUT ONLY UNAWARES

BY RUSSELL WARREN HOWE

GEORGES BRAQUE looked like a sailor. His hair was white, but he looked no more than 50 (he is 67). He ambled, heavily but with a jaunty roll, to a couch in one corner of his immense studio and unbuttoned the double-breasted dungaree jacket which roadmenders—and, I suppose, seamen—wear. He pushed back a little peaked cap, smiled with the young eyes of an old mariner—like the central figure in the "Boyhood of Raleigh"—and said: "Painting is the slipway of the idea. Once down the slipway, it's up to the boat to float for herself."

The studio was knee-deep in paintings. About thirty of them were unfinished and were so placed that the master could glance over them and work on them at a moment's notice, going from one to the other. That is his method. The impression was tremendous: stepping out of the darkness and into the great workshop, it was as though a vast legion of Braque's ideas were waiting in serried ranks to meet me.

Braque apologised that there was not more to show; quite a number of canvases—"about 150 or 200"—were on exhibition in Cleveland, Ohio, and would shortly reach New York.

The work in the studio was characteristic: some still-lifes in thick unoutlined masses; a large and magnificent compositional work with the friendly contours and the ethereal white Braque line running, as it were, where it listed. There were also some sketches for ceramics, but Braque did not regard them as more than blueprints, because "everything changes when you come up against the matter itself."

I asked him what he thought would be the most durable qualities of the cubism period.

"I stand in horror of 'isms,'" he said, "but the thing that will last is the conception of space and the end of representation. All through the years, until the XXth century, painters wanted to give a representation of things. To-day, we wish to live these things."

Laymen who do not appreciate cubism often like Braque, and painters who are cubists often condemn him. They say he has too much French "charm." I asked him if he thought charm inartistic.

"Charm may be the expression of a personality. If we bring it to life, it is by some magical means. It is attractiveness one must avoid, because that is deceit."

For Braque, the painting before the 1911 Autumn Salon showed a "dominating spirit which prevented the personality from expressing itself." To-day, painting was an expression of an interior self, of a philosophy.

I thought of Braque's fellow-pioneer, Pablo Picasso, and I asked Braque what sort of philosophy he meant.

"It is the reflection of one's conscience. It is not an attempt to convince anyone of anything. It is not ideological. It is the idea. The picture is finished when the idea has been effaced.

"Beauty is the truth, not the true-seeming. But I cannot define it. To give a definition to a thing is to substitute the definition for the thing.

"I owe much, very much, to the old masters. But I am a painter of the XXth century, that is all. I am not bound by any dominating principles. I am Braque, but only unawares; it is something I discover after I have finished the painting.

"We painters are no longer masters. We are personalities. Nobody but Braque paints Braques.

"I cannot guess what changes may come about in painting. I cannot even begin to guess what I myself shall paint to-morrow. Painting is a mystery, not a science."

Only one glance he permitted himself into the future: with life becoming uniform and organised, he agreed that art would inevitably become exotic, escapist. "It may be that the new role for art will be that of a valve.

"There is one thing it will always be: the common things; the things that you and I share; the inspirations we know nothing about. I never chose to become a painter. I never said to myself 'Braque, tu seras peintre.' I just found myself painting. One is pushed by things stronger than oneself."

A painter may be under several environment-influences, says Braque, without their being harmful; most of them, he says, are a source of great value. And they are deepest of all when they spring from the race.

"There is such a thing as French painting, and my painting is perhaps French. But I do not say to myself 'Braque, paint in a French manner.' There is an English way, too: English modern art is beginning to occupy a considerable place in the world. But when one becomes conscious of any tendency and one purposely goes on following it, one does bad painting.

"There have always been these conventions and disciplines, but it is not the philosophy which is at fault. Go and see the Tryptych at Colmar and then the *bondieuseries* in the rue St. Sulpice and you will quickly see which is religious Art."

I asked Braque if he agreed with Matisse that young painters should take another job besides painting, in these expensive days when the franc is in disgrace. Braque was non-committal. I offered Matisse's alternative for the young painter—do some bad painting which will sell more easily.

Braque was adamant in his response: "Do you think that a good painter could paint a bad painting? If a painter paints a bad picture, if he does something 'for the public,' it is because he is not an artist, it is because he is talentless and worthless. It is because he is as low as the public he paints for."

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GENEALOGY

SIR JAMES JOHNSTON (DIED 1608), LORD BALTIMORE, AND "STONEWALL" JACKSON

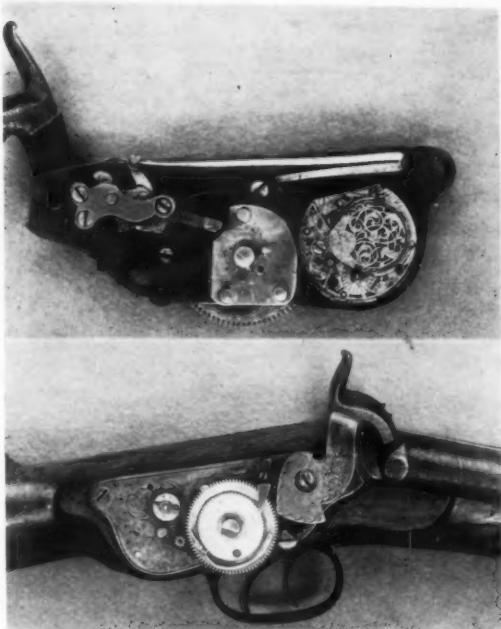
Mrs. V. T. (Elmira, New York). Sir John Johnston of your query is given as Sir James Johnston in Douglas's *Peerage of Scotland* (published 1764), which states that he was killed in a family quarrel by Lord Maxwell in 1608. Another authority verifies this, and adds that he was "treacherously murdered, and died deeply regretted." He left an only child, James Johnston, who was raised to the peerage as Lord Johnston of Lockwood, and was later created Earl of Hartfell. The second Earl of Hartfell received also the title of Earl of Annandale, and his son the second Earl was advanced to the Marquessate of Annandale. From the death of the third Marquess, however, the title has been dormant. The last holder was a tragic figure. In his youth he suffered the loss of his brother which so affected him that he became mentally deranged until his death, nearly fifty years later. The Johnston coat-of-arms was: Quarterly, 1st and 4th quarters: Argent, a saltire sable, on a chief gules, three cushions or. 2nd and 3rd quarters: Or, an anchor in pale gules. Crest: On a wreath a spur or, winged argent.

There certainly was a Lord Baltimore. This peerage may be seen in Burke's *Extinct Peerage*, and also in *The Complete Peerage*. George Calvert was created Baron Baltimore of Baltimore in the County of Longford in 1624-5. The third Baron in one reference is named Lord John Calvert but, in another, Charles. The title became extinct on the death of the seventh Lord Baltimore in 1773.

All that we can say, so far, about "Stonewall" Jackson is that it appears generally to be thought that he came of Irish stock of people in Londonderry.

COLLECTORS' PROBLEMS

Enquiries must contain the fullest information and be accompanied, if possible, by a drawing or a photograph.



Dear Sir,

I am wondering if any of your readers have ever seen the lock mechanism of a gun similar to this photograph? The gun is a double-barrel muzzle-loading 10 bore. The verge watch mechanism moves slightly and engages with a small sprocket shown on the left when the timing mechanism is set. There is a large concentric coil spring, which goes all round the watch mechanism, which appears to provide the main source of power and is wound by a large key from the half shaft shown on the external view.

The watch is not merely an addition, the lock plate on the stock being clearly made to suit the gun. Only the right-hand trigger is operated by the timing mechanism, although it can be operated in the usual manner.

What can have been the possible use or purpose for which this timing device was designed? So far the only suggestions made are such as a time gun, or a gun for duck shooting at dawn and dusk, etc.

Yours faithfully,

C. G. VOKES,
Henley Park, Normandy,
Nr. Guildford.

TEA SERVICE

B.McE. (London). Tea service with decoration in red, deep blue and gold. Your excellent painting gives all the information we desired, and you are quite right in noting the similarity between these pieces and your Bloor Derby service. A very large proportion of tea-ware at this period (the early part of last century) was decorated with these rather strong colours, often in a pseudo-Oriental or conventional manner; so that while we can visualise your pieces perfectly, we cannot be absolutely positive about their origin. Everything seems, however, to point to John Davenport as their maker, and we think you can safely adopt this attribution. The rather shallow, sloping-sided cups, and the "silver-shape" teapot, with its well-balanced handle and spout, were, like the decoration, popular at more than one factory, but the particular design on your pieces, of formal leaves and flowers arranged in wide bands, and carried out in strong rich colours in which a deep blue and an iron red predominate, gives a strong hint of its origin. The factory was situated at Longport, close to Burslem, and continued its productions from 1796 to 1887, so it is obvious that a great deal more china must have been made and more survive

than is usually realized. Most of it was marked, but this is not invariably so.—S.

SEPIA PLAQUE

R.R. (Coventry). Plaque 18 in. in diameter, painted in sepia with female bust in period costume: signed in monogram F.G., and impressed on the back with three lozenges, the centre containing the word SALOPIAN.

The Salopian or Caughley works, on the Severn near Broseley, were founded in the early 1750's and ceased production in 1814. We would certainly have placed your plaque at a considerably later date than this, but in view of the impressed mark and the fact that Salopian decoration did include compositions in sepia, the evidence seems to favour its authenticity. There is, of course, no certainty that the decoration was done at the factory, as a great deal of this ware was sold undecorated. We have investigated every possible source in our search for a suggested identification of the monogram, but entirely without success. If your piece be indeed of a date up to 1814, we think you have at least secured an uncommon example; more than that we cannot venture from description alone, as much depends on the type of glaze and paste, in addition to other points which would require actual inspection. We are sorry we cannot be more helpful.—S.

TEA AND COFFEE SERVICE

H.P.B. (Perth, W. Australia). A tea and coffee service with blue ground richly gilt, and roses in reserves. Your full description and detailed drawings, with dimensions and every relevant particular, combine to give an absolutely clear conception of your service; we congratulate you on the way you have sent in your enquiry, and wish that other enquirers would even sometimes be equally painstaking. We are sorry to say that in spite of your details it is not possible to give a definite attribution, owing to the fact that the shape and the decoration are of a type which was used by several English factories in the early years of the last century. The cup handles, with their somewhat rectangular form and upstanding curved thumbpiece, are known on Newhall, Spode, Coalport and Swansea, in addition to other undetermined Staffordshire factories; and the shape of the cups likewise is common to these factories (a profile of double concave curves, ending in a rolled, slightly protruding foot-rim). The teapot and cream jug, of rather squat convex outline, are similarly inconclusive. The decoration, again, inside the cups, and consisting of very wide blue bands having scroll-outlined reserves with finely-painted flowers, and with rich gilding on the blue ground in formal leafy patterns, does not connote any definite factory. But in view of the obviously high quality of your service, including as it does such elaborate divided handles to the main pieces, together with the decoration, the greenish translucency, and the description of the glaze, we think it to be most probably Coalport, although the possibility of its being Swansea must not be forgotten; but we feel that other sources may be ruled out. This indicates a date somewhere between 1815 and 1825. The marks (crosses, numbers, etc.) are those of decorators and give no clue as to factory origin. Services such as yours are extremely decorative and desirable possessions, and we are sorry that it is not possible to give more precise information. The productions of this period, when a certain amount of standardisation had already commenced, are by no means easy to place to the credit of any particular manufacturer in the absence of a definite factory mark.—S.

PEWTER DISH

W.P. (London, S.E.23). This is a perfectly standard form of pewter plate or dish, part of a service, and it was probably made in France or the Low Countries about the middle of the XVIIth century. The crowned rose was generally in use in Western Europe as a quality mark at this time. Without a rubbing or at least a drawing of the mark we should not care to attempt to trace it. At some time, probably during the XIXth century, some person had the idea of adding to its interest by embossing and engraving it with the device of a crowned salamander, as used by Francis I, King of France (1515-1547). The ermine ground and the fleurs-de-lys repeated five times on the rim were also added at the same time. The craftsman must have been a person of very slight historical knowledge or he would not have chosen to apply a XVth century heraldic device to a dish of typically XVIIth century shape. It is therefore possible the ornament was added for decorative purposes by someone whose hobby was metalwork. In any case it is a recent addition and the value of the plate as an antique has been spoilt.

SNUFF RASPS

BY EDWARD H. PINTO

COLUMBUS, who was the first known European to report on tobacco, observed smoking on his first voyage to the Bahamas in 1492 and snuff taking on his second voyage, 1494-6. In 1502, the Spaniards reported that the weed was being chewed and they established that it had been used in South America from time immemorial and was considered "good medicine."

More than half a century elapsed before Francisco Hernandez, a Spanish physician, reputedly introduced the plant to Spain in 1559. Thence commenced a long association in Europe between the medical profession and tobacco, which was long regarded as a sovereign remedy against various maladies. In the year that Hernandez introduced tobacco to Spain, Jean Nicot, French Ambassador to Portugal, sent seeds of the plant to Catherine de Medici, Queen of France, and in so doing gave his name to nicotine. Unlike England, where tobacco was first used for smoking, the first use in France was primarily as snuff, which was prescribed as strongly there by physicians as smoking was in England a century later, at the time of the Great Plague. In honour of Catherine de Medici,



Fig. II. The two sides of an unusually interesting late XVIIth century French rapproi of boxwood.

Fig. III. Sliding shutter and open backed rapprois of wood, inlaid with bone and pique. Across the top, an XVIIIth century brass specimen.

tobacco was originally known in France as the "Queen's Herb" and enjoyed great popularity as a cure for one of the periodic plagues which at that time was sweeping insanitary Europe. This malady was characterised by a nasal affection and great relief or cure was obtained by sniffing the powdered tobacco.

Tobacco "rasps" or "rapes," called *rapprois* in France, were invented to enable snuff addicts to prepare their own fresh snuff by grating into powder tightly rolled tobacco bundles or "carottes" which, prior to purchase in bulk, had been dipped in spiced oils. The French called the resultant powder



Fig. I. Fine quality French rapprois of the XVIIth century, carved from boxwood.

tabac râpé or *tabac en poudre* and in England snuff was formerly called *rapée*. Snuff, when first introduced, was a great luxury and consequently the rapproi had to be worthy of the commodity and the "quality" of the user.

Most of the really fine quality rapprois of the XVIIth century were of French or Italian origin and many of them, as the illustrations show, were of exquisite design and workmanship. French influence is a more accurate description than French origin for the best examples from the early part of the XVIIIth century onwards, when French culture so dominated Western Europe that many objects, including rapprois and snuff boxes, were frequently adapted from French pattern books by native craftsmen of other countries, who incorporated local subjects or national idioms in a French framework.

The majority of rapprois were made of wood or ivory, but they are also found in various metals. Although varying considerably in shape and form of ornamentation, they all consist of a metal grater fitted into a case provided with a hole at one end. This aperture usually forms a spout for shaking the snuff into the snuff box, but in a few examples, and they are among the rarest, particularly where they occur in wood, rasps incorporate a snuff box at one end. In these combined rasps and boxes, communicating holes are formed in the division between the grating and receptive compartments. In the following descriptions of the illustrations, the numbering is always from the left.

In Fig. I are five of the finest quality French rapprois of the XVIIth century, all exquisitely carved from boxwood. Nos. 1 and 2, measuring



S N U F F R A S P S

respectively 6½ ins. and 8 ins. in length, are of the open backed type, with grater or rasp exposed at the back; if they were carried in the pocket, doubtless they were kept in leather cases. Their designs show a family resemblance of formal scrolls and arabesques framing a heraldic centrepiece. A coronet, lion supporters and grotesque birds with foliage terminals, figure prominently in (1), which has a hound head spout. No. 2 has the spout in a shell and the Agnus Dei above a fleur-de-lys and crescent occur in the centre motif. Nos. 3, 4 and 5 belong to a different family; they all have pivoted back shutters. They all give the impression of having been carved by the same skilful hand, not only in the naturalistic but stylised treatment of flowers, foliage and crests, but even in the same characteristic of a crisply scalloped border, which occurs on each. No. 3 bears the inscription IE LARROSE DE BON EAU round the centre emblem of a fountain watering the roots of a tree. A pelican on a flower-grown mound occupies the reverse. No. 4 shows an angel flying among clouds, holding a laurel wreath and palm leaf, with the inscription IL LES MERITE above a crest with finely carved lion supporters and central entwined monogram. The panel on the reverse is typical of the rather broad humour of the period. The face of No. 5 is very much en suite with 3 and 4 and the back panel portrays the legend of the fox and the grapes.

Fig. II illustrates an exceptionally interesting late XVIIth century, pivoted shutter type boxwood rapprois, formerly the pride of the Evan Thomas collection. The composition of the design and its carved execution are equally skilful. The subject appears to be a burlesque on methods of church preferments of the period.



Fig. IV. A selection of early XVIIth century wooden rapprois, showing prevalence of religious motifs in their carving.

formerly in the Evan Thomas collection; No. 3 was earlier in the Hilton Price collection.

Nos. 4 and 5 are XVIIth century Italian, open backed rapprois; both are convex on the face and concave on the back in their length. Each is of some dark, heavy wood, inlaid with mother-of-pearl and piqué. No. 4 has the heart love token on the face. No. 5, which was formerly in the Evan Thomas and Drane collections, has it on the back. No. 6 is a most unusual specimen, only 5½ ins. long, of pearwood carved in low relief and with bone inlay picked out in red lacquer, with which its hinged snuff box is also lined. No. 6, one of the sliding shutter variety, is inlaid on the edges with bone, has a border of brass piqué and includes among its low relief carved scrolls on the face side, a heart and double arrow and the initials I.S. On the back is the date 1725 and the name RECHD V. BASCHIN. The rapproi across the top of the picture is of pierced, engraved brass. In its decoration it includes a crown above a pair of scissors, the initials I.O.H. and the date 1754. It differs from all others that I have seen inasmuch as the snuff is precipitated through the piercings over the whole length and presumably it was used over one of the oblong Dutch brass snuff boxes that were popular at that time.

Fig. IV shows a selection of early XVIIth century carved wood rapprois, mostly from the European countries bordering the Mediterranean and frequently characterised by religious motifs in their carving. No. 1 is dated 1733 and bears initials G.B.Q.I. Though not a highly skilled work, it is unusual in its shape and even more peculiar in having a snuff receptacle fed by a hole in the right half and a spout at the other end fed through a hole in the left half. No. 2, dated 1743, is an ambitious but not highly skilled composition of interlocked Biblical scenes and religious motifs. Nos. 3 and 4 are both carved from boxwood with the Crucifixion and emblems of the Passion; 3, though very worn, is much the finer composition and carving. No. 5 is a rather naive rendering of Abraham being withheld by the Angel from sacrificing Isaac. No. 6 is bold and unusual in its carving. A boar's head forms the spout and acorns are carved on the back. Its nationality is very speculative. No. 7, one of the pivoted shutter variety, is the only one in this picture to have an enclosed back. All except 3 and 5 were formerly in the Evan Thomas collection.

In Fig. V are three XVIIth century outsize carved wood rapprois, which could never have been intended for the pocket. They measure respectively 11½" x 3½", 13½" x 3" and 12" x 3½". No. 1, on the back, has a sliding shutter and a hinged snuff receptacle. The interesting armorial designs on the two sides are not quite the same, but both appear to include a merchant's mark. It is possibly Austrian. No. 2, open backed, is probably from one of the German Archduchies. It has its carving inlaid with brass piqué. No. 3, open backed, an Italian conception of the sacrifice of Isaac, is quite a competent carving, flattened by wear.

It appears as though approximately at the end of the XVIIth century boxwood went out of fashion as the carving medium for the best rapprois and ivory took its place. Undoubtedly XVIIth century wooden rapprois in general are not of the same quality of composition or workmanship as their XVIIth century predecessors. On the other hand, ivory specimens of the early XVIIth century are extremely rare and those which I have seen are mostly somewhat crude, whilst in the late XVIIth and early XVIIIth centuries they are often masterpieces of composition and carving.

All the ivory rapprois illustrated in Figs. VI, VII and VIII are



Fig. V.
Three
outsize
carved
wood
rapprois
of the
XVIIth
century.

On the face side, a devil or jester head occupies the centre of an upper panel, below which is a most intriguing scene, with bookcase of the period in the background and in the foreground a lawyer(?) seated at a carpeted table, quill pen in hand, facing two priests and an ass. Above, in the rays of an angry-looking sun, appear two crosses, two pairs of handcuffs with chains attached and a whip with the inscription PASCH QUENEL. On the reverse side, the sun has taken over the top panel from the devil, who has moved to the bottom panel. The centre is now occupied by a prosperous seated figure of a prelate, with treasure chest and money bags on the floor behind him and another money bag in his hand. The emblems above his head have changed to two mitres, two crosiers and a Cardinal's hat. The inscription reads POUR PROFITER DE CETTE OCCASION IE SIGNE LA CONSTITUTION.

Nos. 1, 2 and 3 of Fig. III show an entirely different variety of rapproi. All are XVIIth century examples, typical of the work of those central European highlands which stretch from Switzerland to the plains of Northern Italy. All are characterised by parallel sides, graters protected by sliding shutters and hinged brass spouts. This last feature is missing from No. 3. All are decorated with inlays of bone and wood and brass piqué. Nos. 1 and 3 were

APOLLO

of the late XVIIth or early XVIIIth centuries, except those figuring Juno and the Peacock and the Monk at the extreme ends of Fig. VI. Both of these appear to be XVIIth century examples. The Juno rappoir has a sliding shutter at the back, which is very rare in ivory. The monk is open backed.

Very little description of the ornamental detail of the ivory rappoirs is necessary, as the photography is so perfect. All the examples are of good quality, some are superlative. Particularly note the fine composition and carving of Nos. 4 and 5 in Fig. VII. Mythological subjects are the favourite centrepieces of XVIIIth century ivory rappoirs and the general compositions all show French influence, but not necessarily French workmanship. Several, including Nos. 2 and 4 of Fig. VII, could quite conceivably be English or Flemish.

The majority of XVIIIth century rappoirs are of tapered form with their spouts of shell form. It will be noticed, however, that they fall into two distinct groups: those illustrated in Fig. VI, which all taper towards the top, and the examples in Fig. VII which, with the exception of No. 3, all taper towards the base. I have not found any significance in this variation, which seems to be unconnected with country of origin or date.

Fig. VIII shows the backs of some further ivory rappoirs, all of



Fig. VI. Four tapering top, carved ivory rappoirs of the XVIIIth century and two "figure" specimens, probably XVIIth century.

beginning of the craze and the reason for the absence of English raps goes back to the early part of the XVIIth century, when a cargo of ready prepared snuff had been captured off the coast of Spain and brought to England. Its sudden arrival, ready prepared and on such a large scale, drew attention to the saving of labour by commercial preparation and whilst resulting in a large demand for snuff boxes, sounded the death knell of the English pocket raps.

Rapsoirs are not nearly as well represented in British museums as they are in French collections, but the Victoria and Albert Museum possesses a fine collection in silver, ivory and treen.

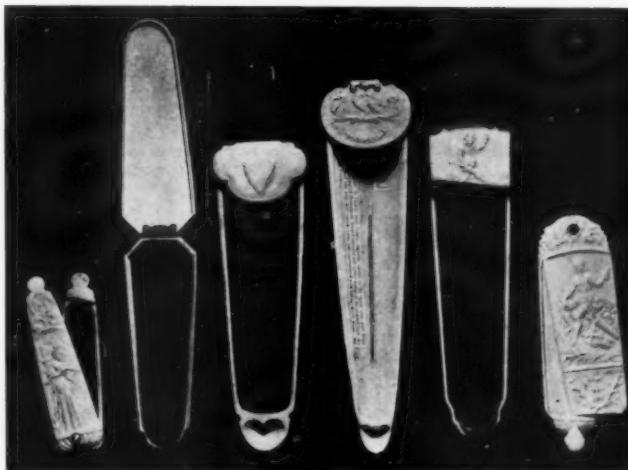
The Wallace Collection displays three beautiful examples in ivory and a very delicately carved Louis XIV specimen in wood, which portrays, against a finely punched background, the legend of Theophane with the ram of the golden fleece and also a representation of Diana in Roman costume.



Fig. VII. Five tapering base and one tapering top XVIIIth century ivory rappoirs. Nos. 4 and 5 are exceptionally fine specimens.

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Fig. VIII. Backs of some rappoirs.



which are of particular interest. Most ivory rappoirs are open backed, so Nos. 1 and 6, apart from being exceptionally small (5 ins. and 6½ ins. in length respectively), are unusual in having pivoted back shutters. Nos. 3, 4 and 5 are each of the type which incorporates a snuff box at the end of the raps. No. 2 is altogether a different type of rappoir from any of the others. It is made of much thinner ivory, almost suggestive of celluloid. Its carving calls to mind the Dieppe school. As the back view shows, it is actually formed as a shallow snuff box, with a lid hinged at one end. The steel grater, which is removable, is perforated in an unusually fine and attractive pattern.

The rappoir had a very much shorter and more restricted vogue in England than on the continent and it is extremely doubtful if English pocket raps were ever made in any appreciable quantities. The reason is because snuff, or *snesh* as it was called in Scotland and *snisn* in Wales, did not become popular in the British Isles until after the first half of the XVIIth century and snuff was already being manufactured commercially in this country by then. The culmination of the popularity of snuffing in England was doubtless due to the habit being acquired by Charles II and his courtiers during exile on the continent. However, the

SALE ROOM NOTES & PRICES BY BRICOEUR

Of the February art sales, the two most important were probably the Seal collection of miniatures, sold at Christie's on the 16th, and the sale on the 25th, at Sotheby's, which comprised the furniture and tapestries from the collection of the late Sir Bernard Eckstein. In addition, there was the Rubens painting of the Queen of Cyprus ("Suicide of Dido") which brought £3,200 on the 16th, in the same rooms. February auction records show that the general tendencies of the past year continue; examples of first quality show in most cases increases in value, pieces of secondary importance maintain their value, and lesser pieces are inclined to drop a little from the high prices of the immediate post-war years. But despite the fact that February is not considered to be an auspicious month for antique dealers, and there have been the more or less routine complaints that buyers have been scarce, auction sales have been remarkably well supported.

PAINTINGS AND DRAWINGS. The surprise of Sotheby's sale, on the 16th, was the price paid for the Rubens canvas, referred to above. This painting, as is now well known, had been offered to the Reading Art Gallery, who refused it, and was subsequently sold at a Henley auction-room, where it was knocked down for 50/- It was later identified as a picture mentioned in the inventory of Rubens' studio, taken after his death in 1640.

The same sale included an extremely decorative picture by Zoffany, of the Petrie family, seated on a terrace, with Indian attendants. The price paid, £400, was an indication of the present keen demand for conversation pieces. Viscount Trafalgar had sent a sombre but attractive Arthur Devis canvas, a portrait of the Rev. Edward Foyle, painted against the background of an austere furnished library, which realised £160. A pair of pictures, views of the islands of Tinian and Juan Fernandez in the East Pacific, commissioned by Admiral Keppel from the artist, D. Serres, brought £120. A Moreelso panel, dated 1633, of an interior with ladies and cavaliers, brought £380. Among the drawings was one of the Matterhorn, by J. R. Cozens, bringing £720, and "A Grotto in the Campagna," by the same artist, £320. This drawing was of marked similarity to the one exhibited in the Cozens exhibition, Burlington Fine Arts Club, 1923, and a third version, without figures, dated 1778, is in the Victoria and Albert Museum. A drawing by F. Guardi, of a coast scene with barges and figures, made £125. A mythological subject, by Sir A. van Dyck, drawn with the brush in bistre, £58, and a pair of Eugène Boudin drawings, in coloured chalk, The Quayside, Honfleur, and a Pier, both signed, £60. A J. H. Fragonard drawing, "Sous-Bois," in black chalk, brought £40 and a "View in Rome," by Hubert Robert, in red chalk, £45.

Christie's sale on the 25th included "Youth and Age," signed by D. van Baburen, at £105, a Richard Wilson, of Carnarvon Castle, with anglers in the foreground, £147, and an attractive Raeburn portrait of the Rev. R. Walker, D.D., skating on Duddingston Loch, in black dress and a tall black hat, painted in 1784, £525. Two views by Belotto, Turin and a Town on the River Po, brought £945 the pair. A pair of Alken sporting pictures, "Cossack," winner of The Derby, 1847, and "Miami," winner of The Oaks of the same year, £136 10s. the pair. A set of four fox hunting pictures by Dean Wolstenholme brought £892 10s.

A decorative portrait of a lady, after Reynolds, brought £410 at Phillips, Son and Neale, and a landscape by G. Vincent, 1826, £125 at a sale held by Rogers, Chapman and Thomas on Feb. 28th. A volume containing some water-colour drawings by Rowlandson made £120, and the set of thirteen Wheatley "Cries of London," £420, at Sotheby's on Feb. 24th.

MINIATURES. The principal prices realised at the sale of the Seal collection of miniatures, sold at Christie's, have already been briefly recorded in our previous issue. The collection included three famous miniatures, originally in the English Royal Collection, which were among those taken by James II on his flight to St. Germain in 1688. Passing into the possession of Louis XIV, they remained in the French Royal Collection until after the Revolution, when they found their way back to this country. This was the fourth occasion on which the miniatures had been offered for sale by Christie's; the first was in 1820, the second in 1827, and the third in 1928. Two were of Henry, Prince of Wales (1594-1612), one by Nicholas Hilliard

(which had been formerly attributed to Isaac Oliver), and the other by Isaac Oliver. The former realised £346 10s., and the latter £651. The third, of Lady Arabella Stuart (1576-1615), daughter of Charles, Earl of Lennox, and a first cousin of James I, by Peter Oliver, brought £630. A series of twenty-one miniature portraits of ladies of the Court of Charles II, after Sir Peter Lely and others, seventeen of which had been painted to the order of Princess Charlotte, made £115 10s. Among the enamels in the same sale was the superb Charles Boit painting of the 2nd Earl of Godolphin and his Countess, dated 1697, which made £409 10s.

SNUFF-BOXES AND PAPERWEIGHTS. In the same sale at Christie's were a few boxes, including a Meissen example modelled as a pug-dog on a cushion, £147. A Louis XV gold and enamel box, 3½ ins. wide, made £147, and an English mid-XVIIIth century agate box, containing a watch, 2½ ins. high, the same price. A Sotheby sale on the 22nd included a German bloodstone box by Johann Martin Heinrici, with baroque decoration, 3½ ins., £280. Another lot was the toothpick case of Napoleon I, which had been presented to the British surgeon of the St. Helena guardship. It was in ivory, carved with the Imperial eagle, and brought £26. Seven Bilton enamel patch boxes, each with a different view of Bath, brought £20.

The high prices which rare paperweights will bring were instanced by a bid of £230 for a Baccarat "overlay" example, with bouquets of flowers in the centre, and a dark blue and white opaque overlay and borders. An extremely large paperweight, signed with the initial B (for Baccarat) and the date 1848, with millefiori ground, scattered with medallions, birds and animals, £100. Another Baccarat paperweight, with a butterfly inset, £72, and another, with millefiori decoration, £78. Other examples were a Stourbridge weight, dated 1848, £17, another by Baccarat with the same date and with a colourful decoration of honeycomb motifs, cameos, and figures, £26, and a "pansy" weight, £14.

FURNITURE. A sale at Christie's on Feb. 17th included two rare pieces of George I walnut furniture, a small side-table, illustrated in the previous issue (page XIX), and a tallboy, which had the unusual feature of crossbandings of whale tooth. The former, with a single drawer and carved cabriole legs, brought £185, and the tallboy, with eight drawers and fluted columns at the sides, £120. A Queen Anne walnut bureau bookcase, with mirror doors and a swan-neck cornice, made £350, a Hepplewhite settee in the French style, 6 ft. wide, £42, and a slightly wider Hepplewhite settee £56. A William Kent walnut overmantel mirror, 39 ins. wide, £52, and a Chippendale mahogany bureau-cabinet, 46 ins. wide, £90. In the same rooms, on Feb. 24th, another Chippendale mahogany cabinet, with the doors inset with Chinese glass pictures, 43 ins. wide, made £123, and a French walnut centre table, from a Jacques Andreou Ducerneau design, which was illustrated and described by Percy Macquoid in *The Age of Oak* (Fig. 89) brought 9 gns.

On Feb. 25th Sotheby's held an important sale of furniture, tapestries and clocks. A Chinese Chippendale mahogany display and writing cabinet, which being only 50 ins. wide was made doubly attractive to the present-day collector, brought £600. A small Georgian mahogany wine table, 23 ins. high, brought £60, and a set of ten Adam mahogany armchairs, £1,000. The French furniture included a pair of display cabinets, 26 ins. wide, £340, a rare Louis XV child's chair, signed by Delanois, an ébéniste who worked at Fontainebleau and other Royal palaces, £75, and a Louis XVI small upright secretaire, signed by Pierre Roussel, 23 ins. wide, £600. This latter piece had been included in the Rothschild sale in 1937, when it had realised £560. An Aubusson-covered Louis XVI suite, comprising eight chairs and a settee, which had been included in Countess Mountbatten's sale at Brook House (Puttick and Simpson) in May, 1932, brought £600. At the previous sale it had made £892 10s. The explanation of the fall in price is, no doubt, that such furniture, however satisfying it may be from an aesthetic point of view, does not conform to modern standards of comfort, and therefore needs to be used in a room sufficiently large to contain additional comfortable chairs. The sale also included an amazing copy of the immense and elaborate bureau, now in the Louvre, formerly belonging to Louis XV, which sold for £360. It had been made, possibly in the late XIXth century, by the London firm of J. H. Hatfield. To repeat such a work to-day would, in all probability, cost well over four figures.

APOLLO

Anyone with a taste for Renaissance furniture would be able to buy examples to-day for a fraction of their cost fifty or so years ago. A French XVIIth century walnut buffet, 4 ft. wide, made £10, and another Renaissance cabinet, of architectural form, £30.

Furniture sold at Knight, Frank and Rutley's included a pair of Adam gilt corner settees, £31, a set of six mahogany dining chairs, of Chippendale style, £39, a half-round mahogany commode, £72, and a mahogany bow-fronted bookcase, 5 ft. wide, £40. Modern sprung seat-furniture, particularly when it is of a type considered to mix well with old furniture, still brings high prices; an example was a Knole settee, covered in brocatelle, £125.

At Phillips, Son and Neale, six Chippendale style mahogany dining chairs brought £50, a reproduction Carlton House writing table, £55, a pair of late XVIIIth century giltwood wall brackets, £27, and a large Sheraton style bookcase, 24 ft. long, £160.

At a London house sale, held by Rogers, Chapman and Thomas, £152 was given for a pair of French commodes, £92 for a Georgian mahogany breakfront bookcase, 6 ft. 6 ins. wide, £27 for a mahogany library armchair, and £500 for a set of twelve Hepplewhite shield-back armchairs.

CLOCKS. The sale at Sotheby's on Feb. 25th will be a memorable one for clock collectors, as it included the Tompion and Banger clock, which brought the highest bid, £2,300, ever made at auction for a bracket clock. The previous record had been £1,600, paid last autumn for a larger Tompion bracket clock. The special features possessed by the former were its fine untouched state, its diminutive size, 13 ins. by 7 ins., and the original oak travelling case in which it was contained. Another Tompion bracket clock, No. 260, very like the Tompion, No. 178, illustrated by Cescinsky in *The Old English Master Clockmakers*, brought £1,200. A Tompion longcase clock, in a case veneered with olivewood, brought £1,300.

The other rare clocks included a chiming bracket clock, in mahogany case, by Delander, £150, a late XVIIth century small bracket clock by Christopher Gould, £820, and another small bracket clock, in an ebonised case, by Joseph Knibb, 12 ins. high, £1,100.

TAPESTRIES. It is very seldom nowadays that tapestries find eager bidders. Fifty or sixty years ago, anyone with pretensions to taste, and the means, acquired a few tapestries. In fact, the interest was such that an attempt to revive their manufacture in England was made at Merton Abbey and at the Royal Windsor manufactory. The panels offered at Sotheby's on Feb. 25th were of the finest quality, and, for the present times, realised good prices. The most important was a Beauvais tapestry, woven about the middle of the XVIIth century, after a Boucher design of Apollo and Corycian, from the Loves of the Gods series. Incorporated in the border were the arms of France and Navarre, and the panel is believed to have been presented to the Russian Ambassador to France by Louis XV. This brought £2,400 and a pair of extremely fine Gobelins portières, after designs by Le Brun, £650. The latter had been in the Rothschild collection, sold in 1937, when they had brought £1,300. A large XVIIth century Brussels panel, 13 ft. 2 ins. by 16 ft. 10 ins., signed Jan van Leeael, made £115, and an earlier Brussels armorial panel, with the arms of Marcantonio Colonna (1535-1584), who fought at the battle of Lepanto, £90. A set of eight mid-XVIIIth century Aubusson tapestries, woven with views of the Mediterranean ports, £2,200.

CERAMICS. Some important collectors' pieces were sold during February, and the prices realised show that the demand for rare specimens is as eager as at any time since the war. The keen interest in XIXth century English and Continental decorative china, which arose during the war, is still very great. The prices given for table services, which have had an enhanced value since the ban on the manufacture of decorated china, seem to be as high as ever. Christie's sale, on the 17th, included a Swansea dinner service, painted in Chinese style, comprising 48 plates and various dishes, realising 64 gns. A Swansea part tea service, painted with a crest, comprising 36 pieces, 58 gns., and a Rockingham tea service, of 35 pieces, painted with flowers, 16 gns. On the 20th a Coalport dessert service, of 21 pieces, with flowers within pink borders, 14 gns., and an Old English tea service, 40 pieces, 58 gns. A Sèvres composite dinner service, decorated with sprays of flowers and bouquets, comprising 84 pieces, made £100 at Sotheby's on the 15th.

This latter sale included a remarkable collection of silver

resist lustre. In this category was a jug 6½ ins., perhaps Leeds, with floral ornament, which, with a smaller jug, made £42. Two other jugs, one with figures of Chinamen, 5½ ins., £44, and a jug with the rare blue and silver lustre decoration, 5½ ins., £48. Among the copper and pink lustre were three jugs, one with sporting scenes, which together brought £28, a pair of tankards, 4½ ins., with a goblet, and a jug commemorating the Peace of Paris, 1814, 5½ ins., £36.

Included in the sale was a Chelsea clockcase, in the form of a bantam house, with an animated scene including a pig being attacked by a fox, 7½ ins., red anchor period. Although the Chelsea manufactory made a special feature of these clockcases, and they were produced in great variety, they are sufficiently rare now to be of high value, and this example brought a bid of £300. A sale at Christie's on the 24th included a pair of Sèvres large vases painted in colours with two scenes, "La Visite" and "L'Invitation," on a bleu de roi ground, signed by Poitelin, 50 gns.

Sotheby's sale on the 25th included some interesting English pottery; a pair of purple lustre greyhounds, on washed green bases, 7 ins., £60, a pair of lustre figures of Autumn and Winter, by Dixon Austin & Co., £30, and an exceptionally large lustre figure, "Peace," 25½ ins. high, £24. Amongst the Worcester porcelain was an oval dish painted by O'Neale, with animals in a landscape, £38, and a pair of Chamberlain Worcester beakers, painted by Thomas Baxter, 3½ ins. high, £38. The Chelsea included a rare group of a nymph standing beside a pot-pourri vase, red anchor mark, 10½ ins. high, £165. This model, recorded in the 1756 sale, was described as "a beautiful woman holding a perfume pot." Of the Continental porcelain, the most important was a Louis XV Meissen and ormolu garniture, of a clock and candelabra, bringing £380, and a Meissen large figure of a Reeve, modelled by Kaendler, 17½ ins., £180.

SILVER. At a sale at Christie's, on Feb. 2nd, two oblong trays, one, 1819, weighing 137 ozs. 5 dwts., brought £130, and the other, of the same date, 50 ozs. 13 dwts., £46. A cruet frame, with bottles, by Samuel Wood, 1739, 53 ozs., £40, a soup tureen, 1825, 154 ozs., £82, and two sauce boats, 1755 and 1784, with chased decoration of later date, 35 ozs. 15 dwts., £20. A coffee pot, by W. Shaw and W. Priest, 1750, 25 ozs. 11 dwts., £42, two salvers, 55 ozs. 11 dwts., £59, and a tea-service, with the gross weight of 356 ozs. 10 dwts., £120. Sotheby's earlier silver sales were recorded in our March issue.

Silver sold at Phillips, Son and Neale during February included three George III Scottish muffineers, £54, a pair of George III plain tea caddies, £48, twenty-three George II Scottish three-prong table forks, £130.

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GLASS NOTES No. 8. Collected and compiled by ARTHUR CHURCHILL LTD. Price 4s. (Review.)

This booklet of 48 pages and 17 illustrations maintains its usual high standard and this year includes an interesting article by Mr. D. B. Harden on Ancient Glass and its collecting.

The section Notes and Records touches on many interesting and unusual specimens that have recently come to the notice of Messrs. Arthur Churchill Ltd. We agree that more interest should be taken in XIXth century glass such as the Northwood School of cameo glass and the pressed and blown glass in the Laing Art Gallery, Newcastle-on-Tyne. We recall that the latter collection was presented to the Museum about 1925 by the late John Bell, Esq., an official at Sowerby's Glass Works. A similar bequest was made to the Shipley Art Gallery, Gateshead, about the same time and includes early blown, cut and engraved ware and pressed ware in coloured, opaque and flint glass.

Glass Notes also contains a very comprehensive check list of the opaque twist glasses and notes on current literature on glass. Our own preface to the section on Glass in *APOLLO ANNUAL*, 1948, has received some criticism, but upon re-reading the preface we do not feel at all disposed to alter one word of it. Especially would we like to reiterate that the *cristallo* of Murano was a soda-lime-silica glass and the Bohemian metal was potash-lime-silica. As nearly all glasses contain a silica base, however, the latter term is omitted in glasshouse parlance; the difference was therefore in the alkaline component, but the lime content was roughly identical in both glasses.

E. M. ELVILLE